Millinery number of VOGUE

THE VOGUE COMPANY
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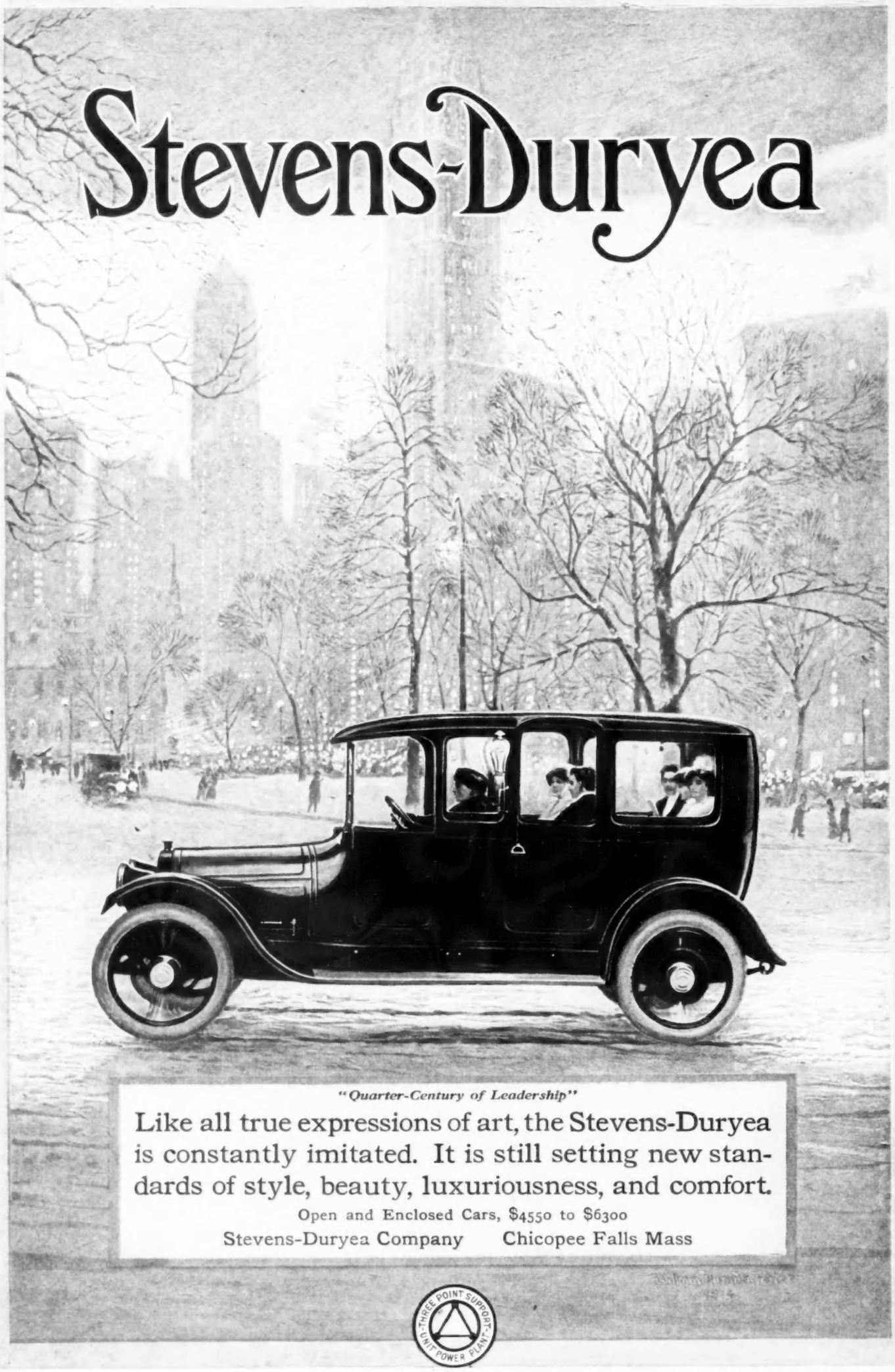
Stevens-Duryea
"Quarter-Century of Leadership"
Like all true expressions of art, the Stevens-Duryea is constantly imitated. It is still setting new standards of style, beauty, luxuriousness, and comfort.
Open and Enclosed Cars, $4550 to $6300
Stevens-Duryea Company Chicopee Falls Mass
THREE POINT SUPPORT
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TIFFANY & CO.

PEARL NECKLACES, PEARLS
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DIAMONDS, WATCHES, JEWELRY
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BRONZES, CLOCKS, CHINA
GLASSWARE, LEATHER GOODS

THE MAIL ORDER DEPARTMENT
OFFERS SATISFACTORY FACILITIES
TO THOSE WHO CANNOT PLACE
THEIR ORDERS IN PERSON

FIFTH AVENUE & 37TH STREET
NEW YORK

We announce the opening of our new branch store De Luxe

at

Fifth Avenue 381
Between 35th & 36th Sts.

CAMMEYER
NEW YORK

Also at 6th Ave. & 20th St.

Franklin Simon & Co.

PARIS—4 Rue Martel

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

LONDON—29 Jewin Crescent

New Fall Models
Misses' School and College Suits and Dresses

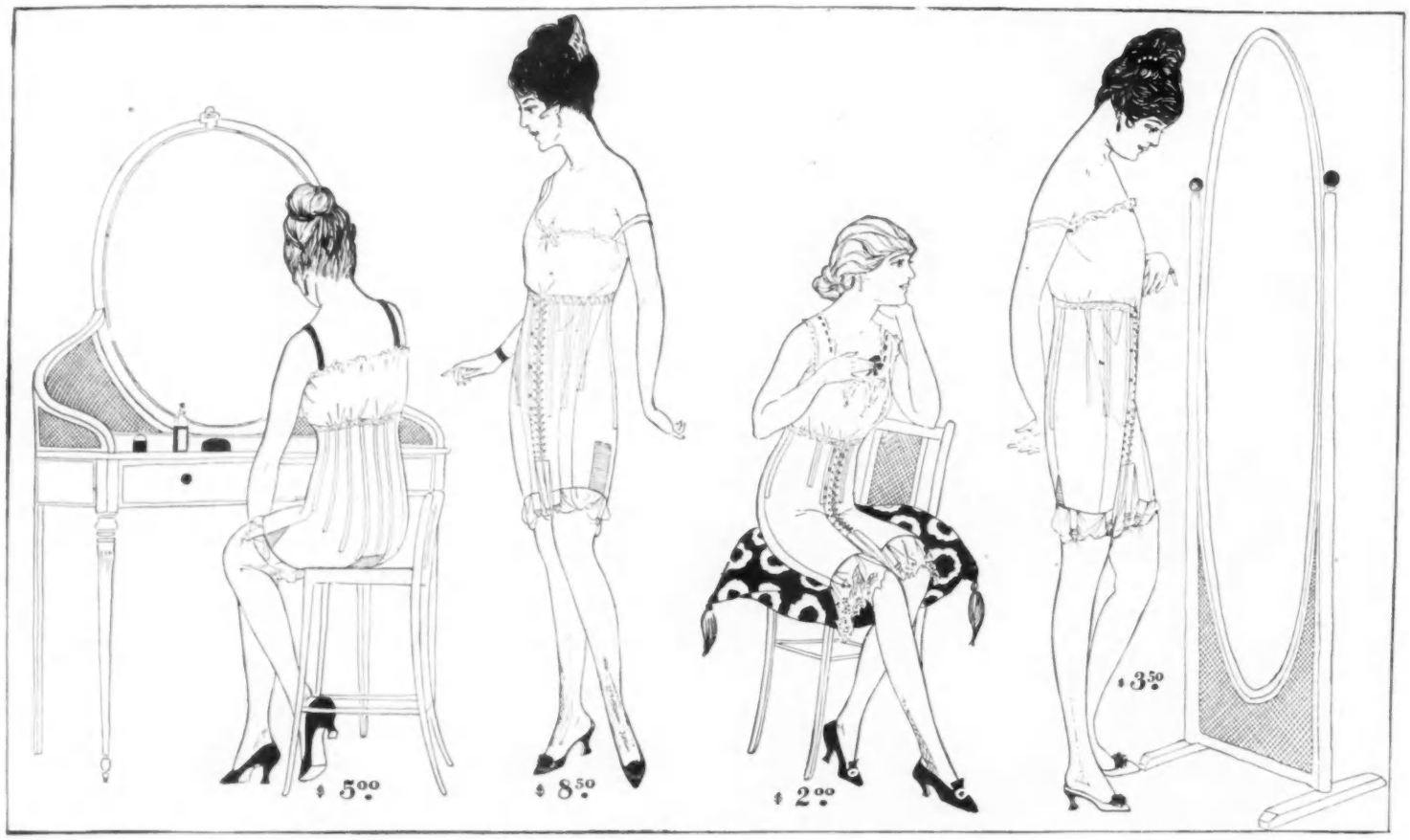
No. 2—**Misses' Satin Basque Dress**
In black, navy, brown or green; front of waist trimmed with jet buttons, wide crushed girdle, collar and cuffs of white pique with rose at neck; box plaited tunic skirt. 14 to 20 years. *Special* **18.50**

No. 4—**Misses' Redingote Coat Suit**
Of navy, brown, green or black gabardine, Redingote coat forming the new Eton jacket effect, convertible revers, velvet or broadtail cloth trimming, jet buttons, new gored skirt. 14 to 20 years. *Special* **29.50**

No. 6—**Misses' Redingote Dress**
Of navy or black serge combined with satin, Norman collar and shield of faille silk, panel front and sleeves of satin. Serge Redingote bound with black braid, satin underskirt, wide belt of serge. 14 to 20 years. *Special* **24.50**

No. 8—**Misses' Regulation Sailor Suit**
Of navy blue English serge, white silk braid on collar and cuffs, embroidered stars on collar, embroidered emblem on sleeve, detachable shield; silk tie. Skirt buttoned to waist. Same model in all black. 14 to 20 years. *Special* **14.50**

Fall and Winter Style Book, "Correct Dress," Ready September 10th.
Illustrating "Everything in Ready-to-Wear Apparel" for Women, Misses, Girls, Men, Young Men, Boys, Children and Infants.
Mailed out of town upon application to Dept. H.



Now—a World-Wide Demand for These Gossard Front Lacing Corsets

The Foundation of Style

At some time or other every nation in the world influences style. No two nations are alike, yet you will find women all over the world unanimous in their decision that Gossard Corsets furnish the correct foundation for the successful wearing of all styles.

Paris contributes most to the world's fashions. We sell Gossard Corsets *in Paris* to the finest trade.

London, Vienna, Buenos Aires, Melbourne, New York and other style centers insist on *Gossards*. They are the *foundation* of *international styles*—the standard of corset excellence *everywhere*.

An American Triumph

This world triumph of Gossard Corsets is the result of perfected fashion service, of scientific designing, superior workmanship and our original front lacing principle. The world's favorite corset now is America's *Front Lacing Gossard*.

Wear Gossard CORSETS They Lace In Front

$2.00 to $25.00 and $40.00

Gossard Corsets first sold at $25.00. The front lacing principle, originated by us, was absolutely new, the process of making costly. We spared neither time nor money in making the best corset possible.

As the business grew, our factory facilities were greatly enlarged. *Today we have six factories* employing a veritable army of men and women.

Because of this tremendous output, prices have been lowered until now you can buy a Gossard Corset at $8.50, $5.00, $3.50 and as low as $2.00.

Every woman can afford one.

Fourth Semi-Annual Gossard Proclamation of Authoritative Corset Styles

Advance Corset Styles

The style pre-eminence that has established the Gossard Company as *corset makers to the world* enables us to offer American women a unique fashion service.

Every spring and every fall we issue an authoritative proclamation of corset and brassiere styles. The models which have our stamp of approval for the coming season can be seen in the store ranking first in class in your city.

You do not have to wait for belated news from Paris. You see with your own eyes just what Parisian women are wearing—the corsets and brassieres that are the foundation of this seasons styles.

The Gossard Style Exhibition for the fall of 1914 begins September 1st and continues throughout the month.

Every Gossard dealer in this country will conduct one, as well as those in Canada and abroad. In each store expert corsetieres, trained in Gossard fittings, will be in attendance.

They will help you select the Gossard that suits your figure—the one *particularly adapted to you*.

Style service—fitting service, and better corset value are what you get when you wear a Gossard. This is true of a $2.00 or a $25.00 Gossard.

Four Special Models at $2.00, $3.50, $5.00, $8.50

Our September style proclamation is a world-wide event—celebrated wherever Gossard Corsets are sold. It is particularly planned for the millions of women who limit their corset expenditures to $2.00, $3.50, $5.00 and $8.50.

The H. W. Gossard Co.

CHICAGO

LARGEST MAKERS OF FINE CORSETS

Out of our wide range of models—almost 60 in all—we have selected four that represent the greatest value ever offered by us. We have spent months in the perfecting of each one of them. After the first size was pronounced perfect, every size from 20 to 34 was scientifically modeled on a living model.

We are confident that these four Gossards are unequaled anywhere.

Gossard Style Book on Request

If you cannot obtain Gossard Corsets or Brassieres in your city and would like to learn, through illustration and description, about the variety of Gossard Corsets at $2.00 to $25.00 and Gossard Brassieres at 50 cents to $6.50, write us direct. We will see that you are supplied.

In Canada and foreign countries there is an increase in the price of all Gossard Corsets, caused by customs duties. (97)

The Present Mode in Corset:—

from BONWIT TELLER & CO.

A—"Diane" Brocade Corset. New line bust with slightly tapered waist-line. Colors, white or pink. 7.75

B—"Fontenay" Tricot Corset; slightly boned with center back of elastic strips lacing in front.
Silk tricot. 13.50
Cotton tricot. 7.50

B—"Fonteney" Brassierre; silk crepe de Chine with ribbon shoulders and elastic back. Pink or white. Sizes, 34 to 44. 1.75

C—"Moyen Âge" French model Corset Tricot with high front, elastic girdle top.
Silk. 11.75
Kid. 8.75
Cotton. 4.50

C—"Moyen Âge" bodice Brassiere of pussy willow taffeta with fine lace edge. 1.95

D—"Lorraine" French model Corset. Newest cut of detailed waist-line with encased top to snugly encircle bust gores. 10.75

D—"Lorraine" bodice Brassiere of pussy willow taffeta with Val lace yoke and sleeves. 1.95

Back of B.

Corsets for the Autumn are slightly higher in the front and center back, cut decidedly low under arms, the waist-line tapering so as to be quite narrow. The back remains flat.

Paris
42 Rue de Paradis

BONWIT TELLER & CO.
Fifth Avenue at 38th St., New York

Philadelphia
Chestnut & Thirteenth Sts.

Children's Frocks Designed Especially for *Lord & Taylor*

Mail orders filled promptly

DORIS—*Excellent quality checked Zephyr is used for this original pinafore dress. Either in blue and white or pink and white, it is delightfully fresh looking. The dainty pique collar and cuffs are finished with a picot edge. The sash across the back holds in the fullness and adds a quaint touch. Has wee patch pockets on the hem! Charming frock for your little girl. Sizes 2 to 5.* **Specially priced, $1.85**

HONEY BEE—*What could be sweeter for a little girl than this dainty bloomer dress? Of soft pink or blue Chambray, with smocked yoke front and back. Fastens in front with a double row of crochet balls. The fly-away ruffles at the neck and cuffs are of the sheerest embroidered Batiste. Comfortable, well cut Chambray bloomers. Very simple, and yet so nicely finished and so quaint in design that it will be as appropriate for dress up as it is practical for playtimes. Sizes 2 to 6.* **Specially priced, $3.85**

RUGBY—*An excellent, firmly knitted sweater, sturdy and serviceable for school wear. In grey with either red or navy trimmings and patch pockets. For boys from 3 to 12.* **Very specially priced at $1.65**

LITTLE CHESTERFIELD—*A handsomely tailored and splendidly cut navy blue Norfolk suit. Fine all-wool serge—fast colors—with durable lining throughout. Has two pairs of knickerbockers, practically doubling the service.* **Sizes 7 to 17 years. Special at $8.**

WHITE BUCKSKIN BUTTON SHOES

Sizes 6 to 11	*11½ to 2*	*2½ to 5½*
$2.25	**$3.50**	**$4.00**

Also in black patent leather, buttoned, with black kid top.

Also in black or tan Russia, either button or lace.

Sizes 6 to 11	*11½ to 2*	*2½ to 5½*
$2	**$2.50**	**$3**

Little Chesterfield

Lord & Taylor

Fifth Avenue - - New York

Mayfair, Inc.

Stationery Toys Novelties

Watermelon Pie

12 x 20 x 10 inches. Containing 12 gifts attached to ribbons. $10.00

Pineapple Jack Horner Pie

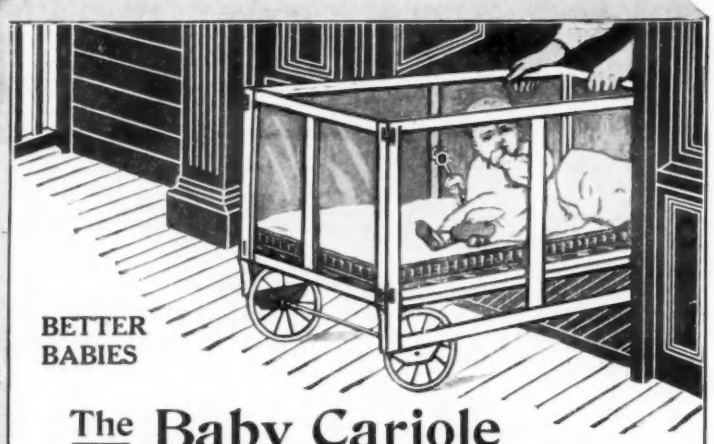
20 inches high. Containing 16 gifts attached to ribbons. $16.50

These pies can be had with any number of gifts, suitable for young or old.

Write for descriptions of our other Jack Horner Pies.

MAYFAIR BUILDING, FIFTH AVENUE

At 52nd Street, New York



BETTER BABIES

The Baby Cariole

The healthiest babies are handled least. The Baby Cariole will save the lifting and carrying—save baby from getting so tired, cross and nervous—and may permanently improve his health.

It is both movable crib and playroom. Baby can sleep or play outdoors in it for hours. Made with white enamel frame, silver-finished wire screens, noiseless rubber tires and sanitary mattress on woven wire springs. Gives abundant light and air and freedom for his legs, with absolute protection against floor drafts and every kind of harm, day and night.

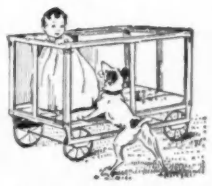
Write for Free Illustrated Booklet

If you are not interested, let us send it to some friend who is.

The Baby Cariole is collapsible and fitted with a special canvas bag for convenient storage or for traveling. Easily set up again without tools. If your dealer cannot supply you, write us to supply you direct.

THE EMBOSSING CO., 10 Pruyn St., Albany, N. Y.

Makers of "Toys That Teach"


Ideal—Winter and Summer

Advance Models from *Lord & Taylor*

Mail orders for these garments and hats will receive prompt, careful attention

THE DEAUVILLE- *When this model was shown in Paris, its success was immediate. The innovation is so charming, so refreshing in its simplicity of design! You can now secure it here in the ultra desirable navy blue serge made over black charmeuse. Notice the sleeve of the charmeuse, close-fitting and long, set in a narrow armhole; the flaring godet overskirt and the long, free lines of the basque; the low, loose waist-line. All of these are changes so radical that one's last season's dresses seem absurdly old-fashioned! The linen collar and revers show how passionately the French cling to this chic touch of white. A serviceable, practical dress for general wear, yet one which has so much character and style that you will enjoy wearing it on semi-formal occasions.* **Exceptionally attractive value at the price of $25.**

Smart black velvet turban lined with tan taffeta silk. Copy of new Lewis model. Dashing. **$12.50.**

LE GRAND PRIX- *Unusually true to its French origin is this handsome costume. It is a most delightful amplification of the Redingote. The effect is exceedingly smart and lines are unusually becoming. Notice the apron drapery of chiffon which is richly embroidered in iridescent beads; an exceptionally modish note is this. It appears again in the richly colored bead bands over the hips and on the waist, where the wide surplice girdle is held in place. Of the navy serge, so much in favor, with underskirt and girdle and long, close sleeves of black charmeuse. The vestee is of crisp, sheer organdy with a generous, well shaped collar of fine white linen. No more successful model has come through the customs. It is an authentic advance style in every detail. Sizes 36 to 44 inch bust.* **Specially priced at $39.50.**

This sailor is of plush which is much in demand. With lovely ostrich fancy. In any color combination. **Price $5.95.**

THE STEEPLECHASE- *The basque model was enthusiastically welcomed by the fashionable Americans in Paris during the season. It was much seen en promenade along the Bois. This model is noticeable for its good, simple style and the truly artistic handling of lines. Of black or navy blue satin—which soft, supple fabric lends itself best to the new mode. The flaring tunic under the low belted waist-line, tight sleeves, narrow armholes, deep flaring cuffs and wide collar—each strike an important note in producing a frock that is in perfect harmony with the most advance tendencies for the coming season. For small women or misses—16, 18 or 20 years—* **at the special price of $19.50.**

The latest divertisement in the sailor shape; of black velvet with moire ribbon. Very good style and most becoming. **$10.00.**

LE PRIX DES DRAGS- *The Redingote so successfully launched by Cheruit, is very generally approved by French houses. The model shown here is decidedly in the correct note. Notice the low belt and the straight lines from shoulder to hip. The wide of the skirt is in the long tunic—the accordion pleated underskirt clinging about the ankles. Of serge, to which Fashion has sworn allegiance, in either navy or black, with black satin cuffs and collar. A narrow band of organdy softens the line of the deep V neck, and the new high collar sets most becomingly. This model created much enthusiasm when worn at the French race meets. 36 to 44 inch bust.* **Specially priced $19.50.**

The new Continental, of navy blue with wings of the same hue, smartly placed. A copy of one of Varon's most successful models. **$14.95.**

Lord & Taylor
Fifth Avenue, New York

SALES AND EXCHANGES

Wearing Apparel

WANTED: Dancing frock, simple, girlish. Size 36. Prefer nile green or green and white. Up to date. Describe. Also two frocks. Reasonable. No. 232-B.

FOR SALE: White serge suit, worn twice. Size 34. Made by Hickson & Company, New York. Cost $125—sell $60. Green velvet evening coat. Cost $85—sell $35. Trimmed in skunk and in good condition. No. 695-D.

TWO handsome Paisley shawls, one with red center. Will sell for $50 a piece. Never used, also some valuable old real lace. No. 694-D.

FOR SALE: Real sealskin coat, 42 in. long, size 36, double breasted. Handsome skunk collar, cuffs and muff. Excellent condition. Price with muff, $1000. Value $1800. No. 696-D.

TURQUOISE blue silk crepe dancing frock; white chiffon tunic; size 34; skirt length 37. Cost $60—sell $25. White charmeuse evening wrap; old gold plush trimming; size 38; cost $60—sell $25. No. 702-D.

NURSE'S English uniform, full length black broadcloth coat, satin lined, with detachable cape. Size 34-36. Cost $55—sell $25. Bonnet to match. Cost $8.50—sell $6. Almost new. No. 704-D.

FOR SALE: Blue silk crepe Japanese long kimono, elaborately embroidered. Cost $35—sell $18. Also pink embroidered mandarin coat. Cost $30—sell $15. Never worn. No. 707-D.

WHY SHIVER? Baby lamb fur coat, trimmings Beau Martin, bust 40, length 42. Cost $700—sell $400. Also muff and boa Beau Martin. Cost $200—sell $80. If same party purchases all, will sacrifice for $400. No. 710-D.

TWO large crepe shawls for sale. One cream, finely embroidered, the other white and plain, both with heavy, hand-knotted fringe, ¼ yard deep. Reasonable. No. 711-D.

TWO genuine antique mandarin coats for sale. Very handsomely embroidered and desirable. Write for particulars. No. 712-D.

FOR SALE: Genuine Alaska seal skin coat, 30 inches long, size 36-38. Excellent style and condition. Price $200. Will send C. O. D. privilege of examination. No. 713-D.

Miscellaneous

THREE strings of beads. Lapis Lazuli, rare blue Swiss stones, eighty-four beads, graduated in size, and locket, also pair Lapis and sterling silver cuff links and two large, flat pieces Lapis, to be set as buckle or clasp. One string genuine red agate beads, forty-nine beads, graduated, and one string Malachite, forty-nine graduated, each string strung on silver chain. Great bargains. No. 697-D.

ANTIQUE cameo. Large, beautifully colored in brown tones, design from Aurora in original gilt setting. No. 698-D.

COLLECTOR'S RUG. Antique Bergamos, 6½ x 7½ ft., rare blues and soft terra cottas. Photo sent on request. Also two beautiful old India cashmere shawls, one black center and one cream center. Large size, intricate and rare designs. No. 699-D.

COLLECTION of pewter and old china, includes quaint antique Chinese lamps, urns, etc. Lowestoft, Staffordshire, Wedgwood, and silver, amethyst and copper lustre. Two sets old Sheffield snuffers and trays. No. 700-D.

FOR rent from October 1st, for winter months or longer, handsome, twelve-room, luxuriously furnished home, every modern convenience, steam heat. Fine residential section of Old Virginia town, two hours' journey to Washington. Photographs sent. Very moderate rent. Write at once. No. 701-D.

FOR SALE: Paisley shawl, 2 yards square, figured center. Absolutely perfect, never used. Price $100. Complete file of Cosmopolitan Magazine from 1881 to date. No. 703-D.

FOR SALE: Cluny lace bordered (hand made) centerpiece with twenty-four doilies to match. Two sized doilies. Price $20. Never used. No. 705-D.

FOR SALE: High class dressmaking business in rapidly growing city, 20,000. Furnish all materials. Prices range $18 to $25. Number one references. Price nominal. No. 706-D.

OLD Colonial four-post bed, corner cupboard bureau, walnut, $350 each. Three hand-woven coverlets, perfect condition, $85 each. Rare bargains. No. 708-D.

An Arcadian Marketplace

IN those Arcadian days when the world was young, a marketplace was where people met to exchange articles of which they had an oversupply for those which they lacked. There was no question of gain under these conditions, but it was a matter of honor to give as much as one received.

Vogue's Sales and Exchanges is a meeting place for people who have things to dispose of and those who have sudden or unusual needs. From the transactions that have taken place through these columns we know that people who have things to dispose of have received a full equivalent for them; while people who have acquired these offerings have been more than satisfied.

The Sales and Exchanges work both ways. You may find just that odd thing which you desire, or the gown, coat or piece of jewelry which you must have quickly; and also through these little announcements you may dispose of something which has intrinsic value, but for which you have no personal need.

Remember always that no one but Vogue and the other woman knows your name. Before either answering one of these messages or inserting one of your own, read carefully these suggestions.

WHEN YOU ANSWER MESSAGES ON THIS PAGE

1. Place your reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 232-B.)

2. Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications with Sales and Exchanges must be through the mails.

3. Send Vogue no money—wait until the other woman writes to you.

4. If her answer to your letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent you, and will keep your money on deposit until you instruct us to send it.

5. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

WHEN YOU INSERT MESSAGES

Send your announcement to us when there is anything you wish to sell, or buy. It will cost $1 for 25 words or less. Additional words, five cents each.

We should have your message for the October 15th Vogue not later than September 10th.

Address all communications to

Sales and Exchanges Service
Vogue 443 Fourth Avenue New York City

Miscellaneous, Cont'd

SEVERAL high grade wardrobe trunks of different sizes and qualities, at a sacrifice. Never used. No. 709-D.

A FINE collection of genuine antique miniatures for sale, together or separately. Georgian Eye. Louis XIV portrait, portrait of Louis XV in ring, etc., also antique jewelry, authentic, rare gold jasmine necklace, Hindu turban ornaments, etc. No. 714-D.

FOR SALE: Sideboard of Sheraton period, about two hundred years old. Good condition. Original brasses, $500. Old dining table. Two pedestals with Vernis Martin decoration. Top round, solid mahogany, 6 ft. by 6, $1000. Can be seen in New York City by appointment. No. 715-D.

Professional Services

COLLEGE Students and Club Women. Outlines, plots, synopses, entire papers or themes prepared for you by college graduate. Prices will suit you. Spanish documents translated. No. 535-C.

A WOMAN of culture and pleasing personality desires position as chaperon or companion. Competent to assume charge of large establishment. Highest references. No. 560-C.

WOMAN'S Club Papers written by a clubwoman who is a college graduate and a member of a well-known literary family. State length desired. No. 561-C.

REFINED young woman desires a position as companion, chaperon or governess; musical. References exchanged. No. 562-C.

REFINED college graduate desires position as governess in refined family. Experienced in caring for children. References exchanged. No. 563-C.

A REFINED, musical, young woman of good social standing, would like a position as traveling companion for the Winter. Highest references. No. 564-C.

REFINED young woman with knowledge of children would undertake care of child mentally or physically deficient. Best references as to character and ability. No. 565-C.

WANTED: Governess to take entire charge two girls, six and ten. Prefer one speaking French and German. Must be refined and amiable. Reply with photograph and references. No. 566-D.

SOCIETY public secretary writes letters, condolence, congratulations, tender, literary papers for clubs, novel dinner menus, favors, toasts, decoration. Terms moderate. Service prompt. No. 567-C.

REFINED graduate nurse, pleasing personality, desires position as companion to invalid wishing to attend Panama Exposition or elsewhere. Reduced rates for traveling. Excellent references. No. 568-C.

GERMAN officer's family offers lady or gentleman opportunity of an inexpensive sojourn amid pleasant and home-like surroundings. German and English conversation, music, hunting, boating, tennis. Excellent and rapid railroad connections with Berlin, Hanover, Hamburg, Frankfurt. No. 569-C.

CULTURED married woman, having lost income, desires to take charge of widower's home, fond of rearing children, adequate salary expected. References exchanged. No. 570-C.

CULTURED married woman, familiar with European travel, desires position as chaperon or traveling companion with refined people. References exchanged. No. 571-C.

YOUNG lady desires position as secretary or companion. Willing to travel. Stenographic and musical education. Adaptable to most conditions. References. No. 572-C.

PARIS for young women. Congenial small party in October for the purpose of studying the arts, the culture of language and travel. Highest references required. No. 573-C.

COMPETENT, cultured Canadian woman of thirty-six, three years resident of Paris, desires to take girl students to France or accompany lady abroad. Highest references. No. 574-C.

A COLLEGE woman, and a graduate of boarding school of highest standing, desires to chaperon one or more young girls on a continental tour. References exchanged. No. 575-C.

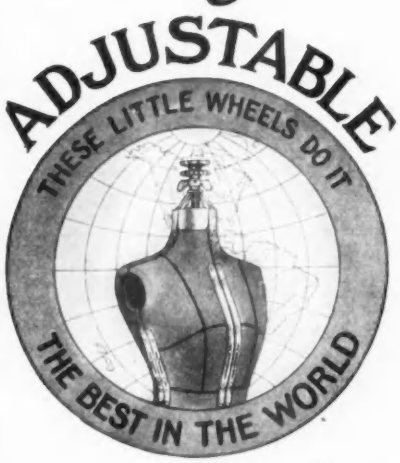
A REFINED and well-educated woman wishes a governess position or traveling companion to young ladies. References. No. 576-C.

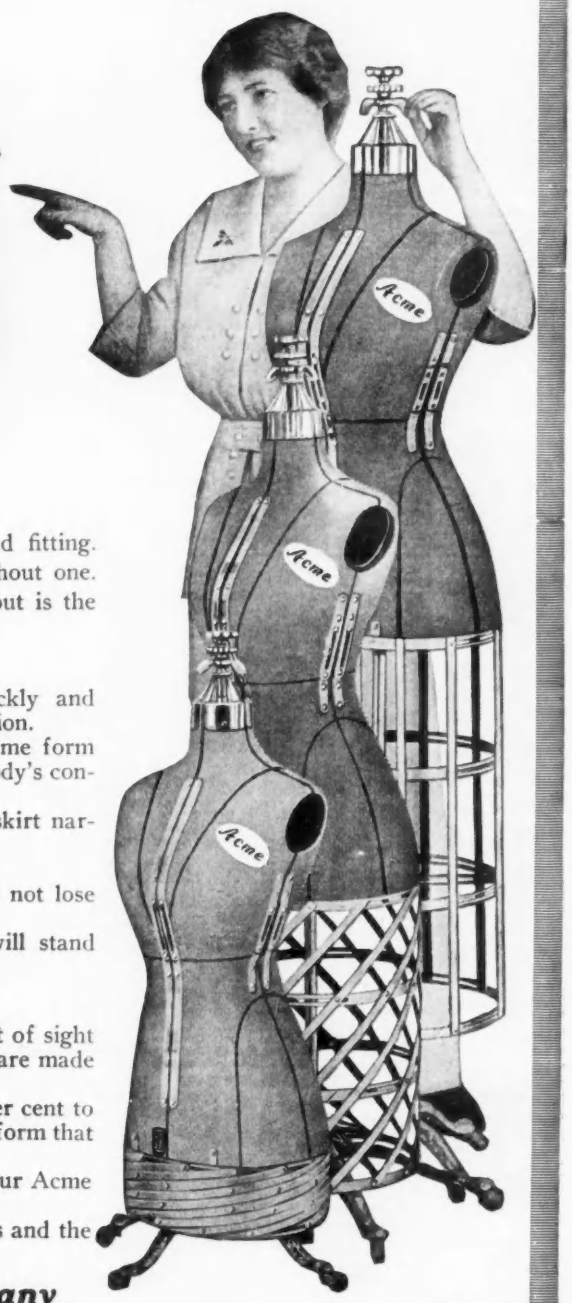
Buy this Wonderful New Invention today

Kollapsible

The only one of its kind in the World

Acme Dress Form





It Is as Necessary as a Sewing Machine

Trying to make a dress without a dress form means tiresome work and bad fitting. To fit a dress perfectly, you must use a dress form. You can't manage without one. The new Acme Collapsible Dress Form is not only the best in the world, but is the only one of its kind in the world—being both *adjustable* and *collapsible.*

Once Adjusted It Becomes You

By a simple turn of the wheels at the top it *adjusts independently,* quickly and accurately at the neck, shoulders, bust, waist and hips to any figure or fashion.

As a sculptor moulds his clay, you need only to put your fingers over the Acme form on the outside and push in or out, up or down, to *automatically* match your body's contour.

The new patent "skirt brace" holds the skirt rigid and permits making the skirt narrower or wider.

The new patent hip adjustment regulates the hips independently of the waist.

The new patent "lock screw" tightens the adjusting wheels so that you can not lose your adjustments.

The new patent thumb screw either tightens or loosens so that the form will stand rigid or may be turned from right to left without altering measurements.

By a Twist Collapses Into Its Cabinet

When not in use by a simple twist of the frame it *can be collapsed* and put out of sight and out of the way in any one of our highly finished wooden cabinets which are made to fit the form.

This new *collapsible* feature is our original and exclusive patent, adding 50 per cent to the ordinary dress form's value, yet it costs no more than the old style upright form that cannot be collapsed and packed in a cabinet.

Always bear in mind this new feature, and be sure the form you buy bears our Acme label and *collapses* like the illustration.

Write today for catalogue of different styles and prices of forms and cabinets and the name of the nearest dealer.

Manufactured by the **Ellanam Adjustable Dress Form Company**

Suite 686, 500 Fifth Avenue, New York — *Suite 786, 2915 So. La Salle St., Chicago* — *Smith Falls, Ontario, Canada*

VOGUE'S SCHOOL DIRECTORY

Each school represented below is recommended to the patronage of our readers

New York

The **GARDNER SCHOOL**
For Girls
607 FIFTH AVENUE, NEW YORK

A school that provides a delightful home for girls, where they can enjoy all the advantages of the city. Regular and advanced special courses. Unexcelled opportunities for the study of music. Riding, skating, tennis, swimming, dancing, etc.
Address
The Gardner School

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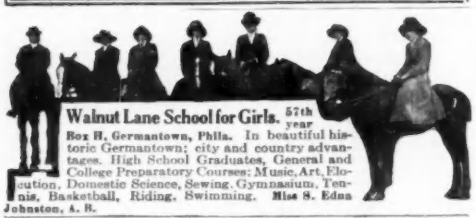

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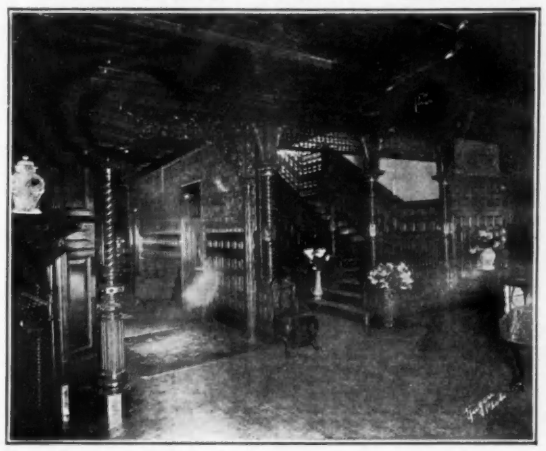

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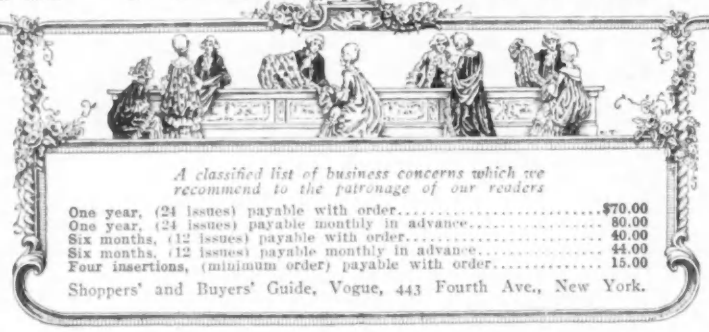

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Not until November 1st, 1913, did Mr. Neumann introduce himself to the readers of the Shoppers' & Buyers' Guide. Now, after the moderate advertising expense of $32, he estimates that his orders from Vogue readers amount already to slightly more than $1000. Here is a note he has written us:

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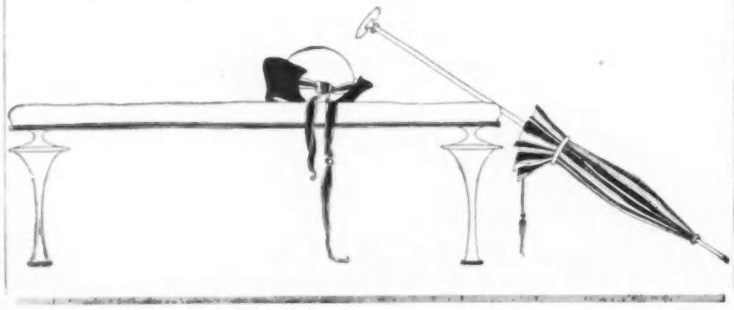
Mr. Neumann's suggestion to inquirers is simplicity itself. "Just clip from Vogue," he says, "a picture or two of the style you want, send us the old hat, and you will be surprised when you get it back."



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BLENDA, Importer and Designer. Evening, Reception, and Ball Gowns a specialty. Original designs. French models copied to individual requirements. 648 Lincoln Parkway, Chicago. Phone.

A FRENCH DRESSMAKER will design and make you a gown or a tailored suit at a very special price in order to introduce her work to Vogue readers. Mme. LaValle, 590 5th Ave., N. Y.

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Smart gowns and suits made to order. Exceptional line of made-up top-coats of my own design. 625 Lexington Avenue, at 53rd Street, New York.

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Mrs. Gordon's Shop on 3 Ave., Spring Lake, N. J., opens June 1st for summer. Latest Parisian models copied. Remodeling. Prices very reasonable.

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Old gowns of every kind remodeled equal to new. Evening gowns a specialty.
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THE MISSES CURRAN will make your street and evening gowns and waists for all occasions, and also do remodeling at reasonable prices. 434 Lexington Ave. (29th St.), N. Y. Mad. Sq. 8188.

THE PORTO RICO STORE, 501 Fifth Ave., N. Y., makers. Dress & waist patterns, also edgings & insertions with the distinctive Filet Tiré are so different. Trade supplied.

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Orders by mail promptly executed.
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Late with Farquharson & Wheelock, and Louise
Gowns, Blouses and Wraps to Order.
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A Specialty of
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Mme. Rose, one of the foremost designers of Gowns, gives this branch of the business her personal attention. Why not

UTILIZE your old Gowns and have Mme. Rose rebuild them into stunning creations? Bring or send your own material to us to be made up. We do such an enormous business

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Careful attention to the mode necessary for the client's individual style. 201 West 109th Street, N. Y. Phone 2216 River.

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Ready to Wear

THE MENDING SHOP. Gowns remodeled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. Redding Coughlin, 20 W. 31st St., N. Y. Tel. 189 Madison Square.

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ROYAL APPAREL CO. Evening gowns, afternoon frocks and street dresses direct from manufacturer to you. Lowest possible prices. Best materials. Booklet C free. 35—6th Ave., N.Y.

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Complete outfits for the Equestrienne. Write for booklet. Bonwit Teller & Co.
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(Continued)

MRS. P. MORGAN. Fine human hair goods. Invisible transformations, switches, etc. Hairdressing, Marcel waving, face and scalp massage. 846½ 6th Ave., near 48th St., N. Y. Bryant 2671.

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EYE LASH GROWER guaranteed. Will grow hair and relieve irritation about the eyelids. Absolutely harmless to the eye. Price, $1.00. Mrs. Mac Hale, 420 Boylston, Boston, Mass.

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Four curlers on card with directions mailed for 12c. Simple, practical, sanitary and comfortable. Mrs. S. A. Fisher, 107 N. Main St., Helena, Mont.

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Healthy and beautiful. Write Torda, 359 Washington Ave., Brooklyn, N. Y., for sample and circular telling you how to treat your hair.

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HAVILA METHOD of treating the hair speaks for itself. Indorsed by the most skeptical. Recommended by physicians. Kathryn O'Connor, Aeolian Hall, 29 W. 42d St., N. Y. Bryant 8452.

To Prospective Advertisers

IF you already know Vogue, and Vogue knows you, it is not necessary to remind you here that the next available Vogue for your message is the October 15th Winter Fashions number. Your order should reach us not after September 10th.

If, however, you are not yet in touch with Vogue this information is worth having. Write or telephone to the

SHOPPERS' AND BUYERS GUIDE SERVICE

Vogue 443 Fourth Avenue New York City

Greeting & Christmas Cards

OUT-OF-THE-ORDINARY Cards for birthdays, tallys, dinners, etc. Write for our latest catalog, "Pleasant Pages." Little Art Shop, 1421 F Street, Washington, D. C.

HAND COLORED CHRISTMAS CARDS sent on approval. Exclusive designs. Imported stock. Original thoughts. Gift shops take notice. Jessie H. McNicol, 18 Huntington Ave., Boston.

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SYSTEMATIC EXERCISE for women & girls at the Recreation Center Gymnasium of the Y. W. C. A. Classes or private lessons. 21 West 44th St., N. Y. Tel. Bryant 7353.

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ANNA J. RYAN. Fashionable devices in curls, pompadours, switches, transformations and wigs. Mail orders a feature. 2896 Broadway, near 113th St., N. Y. Tel. 5566 Morningside.

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DIAMONDS, OLD GOLD AND SILVER
Worn out gold, platinum, silver bought. Also diamonds, pearls. Difficult antiques, bags, jewelry repaired. Callmann, appraiser, 27 W. 37 St., N. Y.

HIGHEST PRICES paid for Diamonds, Pearls & Precious Stones. Old stones recut or reset. Original designs submitted. Bank references. Frank K. Huff & Co., Inc., 1482 Broadway, N.Y.

DISTINCTIVE GIFTS in handwrought silverware, jewelry, etc. Waterpitchers, Vases, etc. From $1.50. Useless silver remade. Booklet. Petterson Studios, 5618 S. Hoyne Ave., Chicago.

DIAMONDS BOUGHT & SOLD, Appraised Wholesale. Designs and estimates furnished.
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THE LITTLE SHOP
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UNUSUAL LACES FOR BRIDES. Rose Points. Points d'applique, etc., etc., for veils and flounces that finish the trousseau. Mrs. Raymond Bell, 1 East 45th St., N. Y.

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TAILORED GOWNS REMODELED to prevailing styles. 19 years' experience. Tailored suits from $65 up. J. H. Comstock, 286 Fifth Ave. (30th St.), N. Y. Tel. 158 Madison Square.

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Afternoon and Evening Gowns—Fine Furs.
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French Tailored Gowns.
Exclusive designs and faultless workmanship.
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CLEVER REMODELLING OF SUITS
My specialty. Mail orders filled successfully. Suits of latest fashions. H. Hurwitz, 366 Madison Ave., N. Y. Tel. Murray Hill 1125.

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THE PORTO RICO STORE, 501 Fifth Ave., N. Y., makers. Guest Towels for the "Linen Shower" in the distinctive Filet Tiré, $1, with initials $1.25. Trade supplied.

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THE LINGERIE SHOP. Hand embroidered French lingerie is within your means. Values unequalled anywhere. Let us prove it. Catalog sent. Leon P. Bailly, 54 West 39th St., New York.

THE LINGERIE SHOP. Retail at wholesale prices. Selections sent to responsible parties for inspection. Our prices will interest you. Leon P. Bailly, 54 West 39th St., New York.

THERE IS NO OTHER LINGERIE
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GILMAN MILLINERY, Imported Model Hats. Also copies, $10 up. Correct Mourning Millinery specialty. Knickerbocker Trust Bldg., 5th Ave., cor. 34th St. Entrance on 34th St. Tel. 6347 Greeley.

JONAS—MILLINERY EXPERT
The very newest in
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LADIES' FALL HATS REMODELLED
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Announces her Display of
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MME. LOIE, 516 5th Ave., N. Y., cor. 43rd St.
Lessons in—How to Make and
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Prices most reasonable.

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Fall Opening on August 18th.
Designers' samples at Wholesale Prices. We specialize on smart hats from $5 to $10. Suite 1002.

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INDIVIDUAL "PLASTIC" DRESS FORM
Exact reproduction of your figure. Insures perfect fit of gowns. Not injured by sticking in pins. Write Cresse-Baile Co., 334 5th Ave., N. Y.

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BICHARA DE PARIS PARFUMS
Concentrated floral oils, water and blended perfumes. Toilet preparations. Booklet explains all. Write. Natura Co., 461 Fifth Ave., New York.

BOSPHORA, Sarah Bernhardt's favorite perfume. Wonderfully delicate—simply delightful. By mail liberal sample 50c, 1 oz. flacon $3.40. Natura Co., 461 Fifth Ave., New York.

"TENTATION RIVIERA" an exquisite and lasting perfume. Unique and fascinating. Sample size 25c.; bottles 75c to $5. Parfumerie Riviera, 450 B, Fifth Ave., N. Y. Catalog on request.

THE NEXT FIVE ISSUES
of Vogue cover the great Fall and Winter Buying Season. Advertisements for Oct. 15 number should reach Vogue before Sept. 10th.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Pets

THOROUGHBRED Toy POMERANIANS; reasonable. Strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now. Miss Snodgrass, Parkersburgh, West Va.

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THE DOG OR PUPPY that you want is waiting for you at our Kennels. All breeds. Prices right. Ask for catalogue. Black Short Haired Cattery, Oradell, N. J.

Photography

PORTRAITS OF CHILDREN by appointment in your country home. Write or phone for samples. Ira D. Schwarz, Bath Beach, N. Y. City. Phone 1070 Bath Beach.

Rooms & Apartments

THE ADRIENNE, 319 West 57th St., N. Y. Comfortable rooms, private baths, good home table. Winter arrangements now being made. References. Apply to Miss Proudfoot.

13-15 EAST 54TH ST., N. Y. Boarding place of exceptional advantages, where home comforts are enjoyed by its guests. The cuisine and location unexcelled. Moderate prices. References.

TOURISTS will find delightful accommodation with Mrs. Horace Wellford Jones. Private baths; steam heat; Southern cooking; evening dinner. 200 East Franklin Street, Richmond, Va.

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ROYAL BENGAL ORIENTAL RUGS. Choice Orientals faithfully reproduced. Average Room size $65. Hall Runners 12 ft. $17. Write. Jas. M. Shoemaker Co., Imp., 45 E. 20 St., N. Y.

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MME. NAFTAL pays highest cash value for fine misfit or slightly used evening, street and dinner costumes, furs, diamonds; jewelry. 69 W. 45th Street, New York. Tel. Bryant 670.

Shoes

ULTRA-SMART, BENCH MADE SHOES builded to conform to your individual foot, through correspondence. William Bernstein, Originator of Short Vamp Shoes, 6 W. 37th St., N. Y.

"SHOECRAFT" SHOP, 27 W. 38th St., N. Y. Short Vamp Shoes bearing the "ShoeCraft" stamp of individuality. Send for booklet "V" showing Long and Short Vamp styles.

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New York

MRS. H. GOODALE ABERNETHY Shopping Commissions. No charge. 37 Madison Ave., N. Y. 75 Boundary Road, London, N. W. 12 Rue Rennequin, Paris.

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MRS. SARAH BOOTH DARLING Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Specialty of cotillion favors. 112 W. 11th St., N. Y.

HELEN CURTIS, 86 Fifth Ave., New York. General shopping. Office closed July-Aug. Plans for Fall shopping by letter. Address Callicoon, New York.

MRS. S. D. JOHNSON shops for and with customers without charge. Rush mourning orders and rugs a specialty. 347 5th Ave., opp. Waldorf-Astoria. Tel. 2070 Mad. Sq.

MRS. C. B. WILLIAMS, New York shopping. Will shop with you, or send anything on approval. Services free. Send for bulletin of bargains. 366 Fifth Avenue, New York.

JANET PORTER shops for or with patrons. No charge. Prompt, careful attention. Circular. Bank references. 54 West 92d St., N. Y. Tel. Riverside 6177.

MRS. ST. JULIEN RAVENEL General Shopping. Specialty of Decorations. Prompt and efficient attention to all orders. References. 2211 Broadway, New York City.

MISS HOLLIDAY WELLS, NEW YORK Shopping. Will accompany out-of-town patrons. No charge. Goods sent on approval. Trousseaux a specialty. 26 W. 40th St., N.Y. Tel. 1324 Bryant.

Shopping Comm'ns—Cont
New York

KATHLEEN FERGUSON LYON General Shopping. No charge. 854 West 181st Street. New York City.

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MRS. BERTHA E. L. OSTEYEE General shopping. Fifteen years in South. Knows customs, conditions. Personal attention. Bank and social refs. 201 E 30 St., N. Y. Tel. 2105 M. H.

MRS. EDGENA BROWN TIPS, who keeps in touch with advanced modes, will shop for or with you, gratis. Best attention to details. 229 West 109th Street, New York.

CHINATOWN SHOPPING. Gifts from the Orient—individual and distinctive—personally selected, no charge. 50c to $50. Shops supplied. Folder. Bertha Tanzer, 176 Madison Ave., N.Y.

Shopping Commissions
Cities Other than New York

PARIS SHOPPING, Guide, Children's Temporary caretaker; motor trips arr. by day or week. Highest ref. in Paris and U. S. A. Mrs. E. C. S. Lewis, 87 Rue de la Tour, Passy, Paris.

Specialty Shops

GLEBEAS INSPIRATION. Sample Bottle 10c. Inspiration Violet, Royal Rose, Valley Lily. The imprisoned odors. The New Perfume to America. Austro-Hungarian Co., 4 East 30th St., N. Y.

IF YOU LIVE OUT OF TOWN WRITE for booklet showing actual photographs of Glebeas wonderful flowers from Bohemia—corsage & vases. Austro-Hungarian Co., 4 East 30th St., N. Y.

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"BOOKCOVER—BOOK-PLATE." Protects and identifies your books. Original design. 6 in box mailed 50c. Many imported novelties. "Studio-Shop," Studios 20, 21, 23, 96 5th Av., N.Y.

MRS. DOW'S SHOP will be closed during August. Summer address 721 Carroll Street, Brooklyn, N. Y.

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SWINGING BIRDS, 50c, 75c, $1. The imported kind carefully painted in gay colors. Large ones with stand attached, $5 to $9. The Deerx Shop, 34 W. 36th St., N. Y.

EXCLUSIVE AND EXCLUSIVELY Parfum and Produits de Beauté, Parfumerie Riviera, Fifth Ave., 450 B., N. Y.; 44 West St., Boston; 617 S. Michigan Ave., Chicago. Catalog on request.

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HIGH above DUST and HEAT our Toycraft, Miniature Construction Materials, unique and artistic novelties are now displayed in their new quarters. TheStryvelyneShop,Inc.7-11 W.45 St.N.Y.

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BEADS, Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, Imp., 111 E. 9th St., N.Y.

Travel

BON VOYAGE—Is your friend going abroad? An Ocean Post Office a remembrance for each day would be acceptable. Circular on request. S. M. Taylor, 56 Bromfield St., Boston, Mass.

MEDITERRANEAN TOUR, Chaperoned by woman physician and graduate nurse. 6 ladies. Sailing Nov. 3d. 61 days. Reference. K. Mauns, Union Bank Bldg., Atlantic City, N. J.

USEFUL—RELIABLE—PROFITABLE Shoppers' & Buyers' Guide offers you a direct road to whatever you may desire. Use it today. Save yourself trouble and worry.

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THE STUDIO TEA ROOM, 23 W. 40 St., N.Y. Luncheon, 50c. Dinner, 65c. Special dishes for Vegetarians. Delicious Home-made Fudge, Special at 50c a lb.

THE ROOF TREE INN, 3 W. 28th St. A quiet, picturesque place with the atmosphere of the old world Luncheon, Afternoon Tea, or Dinner.

THE BLUE BIRD, 64 West 46th St., N. Y., west of Fifth Ave. Closed during July and August. Open early in September. "Catering to the most fastidious appetites."

THE TALLY-HO, 20 East 34th St., N. Y. Tel. Murray Hill 5924. Luncheon, 11-3; Afternoon Tea, 3-6. "Picturesque, novel experience."—N. Y. Herald.

SPECIAL SHOPPERS' LUNCHEON & TEA Feel at home for Luncheon at the Idle Hour Tea Rooms. Southern Cooking. 5 W. 39th St., N. Y. (Opposite Lord & Taylor.)

THE ENGLISH PLUM PUDDING SHOP Offers a variety of home-made delicacies. Write or call for list. Try our Luncheons and Teas. 49 W. 39th St., N. Y. (Near Lord & Taylor.)

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BEAUTY HINTS. The Marinello System will make your complexion as clear and youthful as a child's. Nothing like it. Endorsed by physicians. Marinello Main New York Office, 366 Fifth Ave.

MANULOTION, a vegetable bleach for face, neck, hands; relieves sunburn & hang-nails; renders skin soft & smooth. Harmless. Mail 60c. R. S. Foster, 366 Broadway, R. 1211, N. Y.

DAINTY WHITE— for the Evening Toilet. A perfect whitening for the neck and arms. Harmless, will not rub off. 50c. by mail. Ray Mfg. Co., 246 W. 46th St., N. Y.

A NEW AURORA SPECIALTY. Sachets de Flora in the facial bath counteract effects of sun and wind. Exquisitely dainty, make skin like satin to sight and touch. (See next card.)

PATE GRISE, for old or aging hands. Friend of middle-age. Banishes tell-tale "crepeiness," restores color, smoothness. Aurora Specialties Co., Lowell, Mass.

GARDENIA BLOOM AND CREAM, beauty-builders, pure, non-cosmetic, give skin white, velvety texture of flower. Aurora Specialties Co., Lowell, Mass. Write for Booklet B.

JEAN CRAIG'S ROSE JELLY A new rouge of exquisite color in jelly form. Can not be detected. Absolutely harmless. Will not rub off. Jar, 75c. 12 West 40th St., N. Y.

JEAN CRAIG'S BLEACHING CREAM Whitens the face & neck; removes tan & sunburn. Delightfully refreshing & beneficial to the skin. Lessens deep lines & creases. 12 W.40 St.N.Y.

FRESH MADE "MYO" COLD CREAM Its rich, creamy freshness is simply a revelation in luxury. Send 50c for a ¼ lb. jar prepaid. Rolid Co., 108 Fulton St., N. Y.

LOTUS NAIL ENAMEL, the popular nail polish and jar of Lotus Nail Bleach (cream) sent postpaid, 25 cents. O. M. S. Co., 50 Ferry St., New York.

ENGLISH HENNA SHAMPOO Powders tone the scalp, giving faded or greying hair a marvelous gloss & bright tint, $1. Directions sent. Henna Specialties Co., 509 5th Ave., N. Y.

MME. HÉLÈNE'S French Cleansing Lotion removes the dead cuticle that causes wrinkles and blemishes. Strengthens the muscles. $3 prepaid. 546 Fifth Avenue, New York City.

RIVIERA SKIN FOOD & Tissue Builder, an effective aid to youthful, beautiful & healthful skin. Prep. to physicians' prescriptions; jars 75c-$3. Parfumerie Riviera, 450 B. 5th Av.,N.Y. Catlg.

CREAM OF PEARLS— Beautifier, nutrient, cleanser combined. Banishes wrinkles, gives pearl-like lustre, $1. Altman's, McCreery's, Loeser's, Stern Bros. Sample 10c. G. Richie Co., Bklyn.

Toys

BUYERS, BUYERS, BUYERS— For the Best Trade Only We can replace your missing importations. The Stryvelyne Shop, Inc., 7-11 W. 45th St.,N.Y.

A PLAYTHING PLACE and Children's Center will be opened by us Sept. 1, where selected children's Books, Music, Toys, nursery & playroom equipments will be displayed. (Cont'd)

Our new and very successful Toycraft and Miniature Construction Materials will be adequately shown. Catalogues. The Stryvelyne Shop, Inc., Entire 12th Floor, 7-9-11 West 45th St., N. Y.

Swimming Schools

SWIMMING SCIENTIFICALLY TAUGHT to ladies, gentlemen & children. Private instruction. Two heated, filtered Pools. Dalton Swimming School, 23 W. 44th St., N. Y. 3259 Bryant.

Trousseaux

WEDDING VEILS and wreaths to order from $15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allien, 9 East 43rd Street, New York. With Quilier.

WEDDING GOWNS and trousseaux a specialty. Orders by mail satisfactorily filled. Mrs. Copeland, 334 Fifth Avenue, New York.

TROUSSEAUX. Dainty French and domestic hand-made lingerie. Write for brochure. Bonwit Teller & Co., Fifth Ave. at 38th St., New York

THE WEDDING GOWN will be distinctive, the veil beautiful, if made by Homer. Prices reasonable. Materials also accepted. Out-of-town orders. 11½ W. 37th St., N. Y. Greeley 5265.

Unusual Gifts

ELIZABETH H. PUSEY'S STUDIO will be closed from August 1st to September 8th, as Miss Pusey will be in Europe buying novelties. 16 East 48th Street, N. Y.

BABY BATH BOX. Everything essential, humorously labelled in rhyme. Dainty and unusual, $2.75 postpaid. E. R. Noyes, maker. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

CARBONE, BOYLSTON ST., BOSTON and Hyannis, Mass., has taken over the Rug, Pottery and Basket business of the Eagleston Shop at Hyannis, Wholesale and Retail.

DOLL'S FURNITURE—Cedarwood, white and mahogany enameled. Parlor, dining-room and bedroom sets. Price per piece, 15 cents up. Shut-In Society, 62 E. 34 St. Tel. 1395 Murray Hill.

THE MARKET PLACE FOR UNIQUE Jewelry, pottery, leather, textiles, or metal work, from experts, in all crafts, throughout the country. Nat. Soc. of Craftsmen, 119 E. 19 St., N.Y.

FLOWER HOLDERS of Japanese Bronze. Quaint, artistic. Fish, duck, frog, turtle, dragon. 14 other designs. 25c. to $3. Gift Shops. Folder. Bertha Tanzer, 176 Madison Ave., N.Y.

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A sample of extract and face powder will be sent you on receipt of 10c.

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37 West 33rd Street New York City

Djer-Kiss

FACE POWDER

SEP -1 1914
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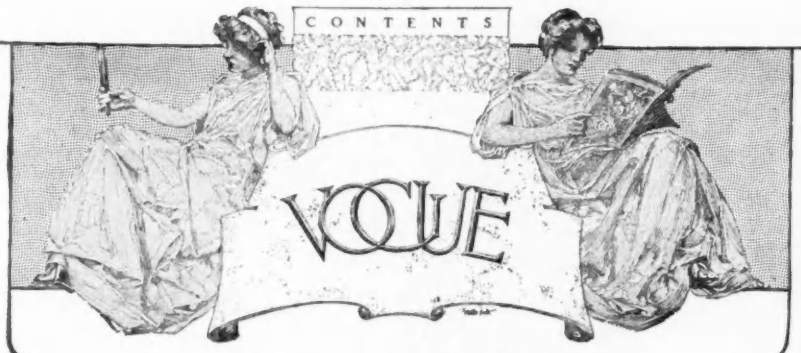
In this time of perplexity

VOGUE'S VALUE IS AT ITS GREATEST

Keep Vogue at hand this Autumn



The next Vogue will be the

FORECAST OF AUTUMN FASHIONS NUMBER

Dated September 15

SEPTEMBER 1, 1914

VOL. 44. NO. 5
WHOLE NO. 1006

THIS Millinery Number, which you now hold in your hand, will show you how well Vogue's sources of fashion information have kept open despite the European war. In this number you will find the new hats from the best French milliners—the models that were actually shown at the openings in Paris on the very eve of hostilities.

Just as this Vogue shows the new hats, so will the coming numbers show all other details of this season's wardrobe—gowns, tailored suits, corsets, lingerie, and all the accessories of the smart autumn outfit. Keep Vogue always at hand from now until Christmas. Its fashions will save you not only a great deal of perplexity but very possibly a great deal of money as well.

As explained in the opposite column, Vogue's foreign staff is now in a position to send you news that you can secure in no other way. By reading each Vogue as it appears, you will be able to choose your new clothes quickly, wisely, and with economy. Page 103 describes the forthcoming numbers and provides a good way to make sure of them in case you are not a regular subscriber.

VOGUE'S SERVICES

This is a particularly good time, also, to rely upon Vogue's various services; to remember that Vogue can do for you everything which a friend in New York could do. For instance, with all New York's best shops to draw from, through Vogue's advertisements and through the Shopping Service, you will be able to shop to far better advantage than you can at home. See page 117 for an explanation of the Shopping Service.

Vogue's Patterns, too, will be of particular value now. Turn to page 123 and you will find an explanation of the three kinds of patterns which Vogue makes. Unless you already know as much about Vogue Patterns as this page tells you, tear it out and keep it for reference.

OTHER HELPS

Do not forget the other things that Vogue stands ready to do for you. For instance, you may rely upon Vogue for advice on such things as house decoration, shopping, the choice of schools, social conventions, and entertaining. Study the little messages in the "Shoppers' & Buyers' Guide"—they will open up many a road to profitable buying. "Seen in the Shops" will keep you informed about what the most interesting New York shops are offering. And on all Vogue's other pages you will find practical, helpful things—services that you can lean upon, pictures and paragraphs that will help you in planning your own wardrobe.

Take pains to use Vogue correctly during the next six months and you will find it far more than merely a magazine to read. Its fashion information, together with its friendly, personal services, have never been of more practical value than they are at this moment.

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MORE than ever before Vogue is now a necessity. The ordinary sources of fashion information are closed. Vogue, however, through its own channels is able to lay before you news that you can not otherwise secure—news which will insure the success of your new wardrobe. The next Vogue will completely predict the coming autumn mode. Look for this cover:

The cover of the next (September 15) Vogue

As this page goes to press, a cablegram tells us that the Paris fashion letter, regularly scheduled for the next Vogue, is safely on its way. This is the most important fashion letter of the season, for it describes the new models that were to have been presented at the dressmakers' openings in Paris—the models that will forecast the whole season's smartest modes.

The center of fashion, by the way, has shifted, for the time being, from Paris to London; where the English branches of the great French houses are now showing the newest models. Part of Vogue's Paris staff has accordingly been transferred to London. What they have already seen will be reported to you in the Forecast of Autumn Fashions Number.

TO MAKE SURE OF VOGUE

In the next few months, when Vogue's value is at its greatest, and when Americans who lead the fashion will be turning to Vogue for *all* their information, the supply of Vogue at the newsstands will not equal the demand. Page 103 tells why. Therefore we advise you to tell your newsdealer *now* that you will want every forthcoming number of Vogue. Give him the memorandum placed on page 103 for your convenience; or in some other way impress upon him that you are to receive each issue of Vogue promptly on the day it appears, beginning with the Forecast of Autumn Fashions Number, dated September 15.

Photograph by Helen McCaul and Elizabeth Dickson

MRS. JOHN RUSSELL POPE

Mrs. Pope, the only daughter of Mr. Pembroke Jones of New York, is the wife of the prominent New York architect, Mr. John Russell Pope. Many large house-parties are entertained by Mrs. Pope at "Airleigh," her father's country place in North Carolina, and she is also a popular hostess at Newport, where she is, as usual, spending the summer. Her baby daughter, Mary, who is photographed with her, has just celebrated her first birthday

In this hat, Georgette has made one of the best exponents of the new season: a hat very large, but beautiful both in its lines and in its proportions

THE LID IS OFF *the* PARIS HAT-BOX

Companies of Middle-sized Hats, Battalions of Small Hats, and Whole Regiments of Big Hats File Out of Their Boxes, and though They Are Divided in Size, They Are United in Their Approval of Dark Velvet Shapes, Big-Bows, and Many Feathers

WHEN the government edict barring the entrance of aigrets at all United States ports first went forth the American shrugged her shoulders, took her expensive paradise hat from its gay French bandbox, adjusted it at just the proper tilt on her defiant little head, gazed into the mirror with unconcealed satisfaction, and—promptly forgot all about the Hand of the Law.

All went well for a time, but there came the day of reckoning. As the American tripped gaily down the gangplank on a summer afternoon, all tanned with the ocean voyage and flaunting a perfect wilderness of paradise on the latest creation from the rue de la Paix, the iron Hand of the Law descended upon her resisting head. She was shorn of her "crowning glory," and was left feeling quite as humiliated and quite as helpless as Samson after the famous scene with Delilah.

MODISTES EFFECT A COMPROMISE

Parisian modistes then took the alarm, for were not some of their very best clients Americans? And who else would pay such fabulous prices for the graceful feathers? But they reassured their fair patrons, and tried to effect a compromise by selling hats that were trimmed with a wealth of paradise "for wear on the Continent," adding that, when their clients were ready to sail for America to face the formidable array of customs inspectors, they would replace the paradise with some other trimming.

So far, so good; but when the modistes tried to replace the paradise, they found themselves confronted with a most difficult problem. Nothing else made the hat look half so "chic," and the hat of the day must possess that indescribable quality known as "chic"—a term which can not be applied to the picture hat. They tried flowers, but their clients would have none of them; flowers lacked the desired "chic." Ribbon bows were offered, but with small success; they were too easily copied. The modistes were in despair and frankly admitted it.

COUNTERFEITING THE AIGRET

During all of this time the humble ostrich continued to produce magnificent plumes, but, alas, they, also, were not "chic." Finally, in desperation, modistes seized the offending ostrich plume and set about to convert it into something "chic." They began by cutting out alternate barbs, and saw with joy that the feather looked less like an ostrich plume. Then they fell to and plucked it and dyed it and rolled it and pressed it into shape, until the ostrich itself never would have recognized it. Finding it still a bit too fluffy for the demands of fashion, they dipped it in an acid which removed all of the feathery flue, leaving only the slender skeleton of each barb. Then, and only then, did it possess the desired 'chic." They stripped the skeleton barbs from the parent quill and made them up into aigrets, — imitation heron aigrets, — and even the denuded quills were placed on hats. When the flue was not burned from the barbs, it was treated with a preparation of glycerin that flattened it to the barb most effectively, and the whole hung like a heavy silken thread, giving a most forlorn, drabbled look to the plume, a result pronounced very "chic" indeed. These weeping-willow plumes are decidedly oily to the touch

Bathed in glycerin until they drooped like drabbled weeping-willows and then pronounced, "Oh, very chic indeed," were the feathers on this Madeleine hat

In a day when feathers are seldom permitted to look like what they are, ostrich neither ironed, burned, smoked, nor greased, is here used by Madeleine

Though none but the brave deserve to wear it, the charm of the wigwam hat unquestionably justifies Poiret in its eccentricity

Once having seized upon masculine headgear the Parisienne knocks it into the cocked hat or derby, just as the notion happens to strike her—or rather, Poiret

Having outgrown the fitness of so short a word as "smart," this new, broad-brimmed hat of Lanvin's is best described as "picturesque"

and do not come in dark shades, for obvious reasons.

Occasionally small ostrich tips are used, tips which are much shorter than the Prince of Wales tip, and which have been neither ironed, burned, smoked, nor greased. Nor are they curled, though the tips of the barbs are curved ever so slightly, just enough to give a suggestion of fluffiness without losing "chic."

Nothing is despised in these lean and hungry years by the modistes of Paris. Suzanne Talbot has seized upon vulture plumes and has cleverly fashioned them into aigrets; and the gem of her collection is the turban of beige velvet, trimmed with vulture aigrets in the same shade. This turban is illustrated on page 34.

Even the humble button has been pressed into service. In despair Georgette ruthlessly slashed a hat brim, then remorsefully bound the edges of the wound and buttoned it together—and the result was a smart tailored hat. Another modiste fashioned a hat from black and white checked cheviot, faced it with black velvet and placed a black jet flower on the brim.

HATS OF ALL SIZES AND SHAPES

Some fur is used, and occasionally one sees a flower; but to be really "chic" the flower must in no wise suggest a natural flower. It must be fashioned in beads, in jet, in mother-of-pearl, or in cloth. Even Alphonsine sadly shakes her head and says, "no flowers this year." The exception to the rule is the Georgette turban on page 34, which boasts several large, yellowish pink roses.

Reboux uses monkey fur on both black and white hats. The small toque of black satin, illustrated on page 34, is encircled with a mere fringe of this fur, while on the right side is placed a flat bow of black satin. In this shop one finds charming hats of black velvet with rather low, round crowns and decidedly wide brims. The velvet of the crown is draped slightly and drawn toward the back, where it is knotted in a huge, flaring bow. Wide brims came in style late in June, and representative modistes assure us that they will be worn all winter. Nevertheless, they show an equal number of tiny turbans.

Hats are of all sizes, and crowns are both round and oblong, although the oblong crown is in higher favor at the moment. Velvet predominates, but many of the new hats are of satin. Black is in highest favor, and probably will remain so during the winter, yet the newest color for hats is a dark brown. Georgette uses a great deal of velvet, both black and brown, with small curved ostrich tips, sparse aigrets, roses, fur, and jet ornaments as trimming. In the large, round hat of black velvet which appears at the top of page 21, the brim is faced underneath with delicate pink crêpe, and a short pink ostrich feather is sewed to the edge on the right side in front. The stem of the feather is entirely concealed by two or three tiny pink buds.

The long sweep of the brim to the left balanced on the right by a drooping feather leaves the beholder uncertain which a Camille Roger hat suggests the more, Napoleonic arrogance or Louis XVI grace

Although Madeleine gave us the large hat—"La Grande Forzane"—late in the spring, she is now showing many smart, small shapes. The turban shown in the sketch on page 21, at the right, is of black velvet trimmed with pepper-and-salt ostrich barbs and tiny ostrich tips. The very piquant shape in the sketch at the left on the same page, is of corbeau blue velvet, and is trimmed with ostrich in the same shade.

In hats, as in frocks, Paul Poiret loves to express ideas that are purely artistic. Very striking is his wigwam hat of black velvet and taffeta, shown at the upper left on this page. It has a wide brim drooping over the right eye, under the weight of a cabochon of white beads. Very "chic" is his little tailored derby of black velvet and white cloth trimmed with small gilt buttons and cords, which is sketched at the right of the wigwam hat in the middle above.

DARK VELVET MODELS

That Jeanne Lanvin is a most clever modiste, as well as a successful couturière, was proved by the smart little hats which she launched at her opening last season, and her early autumn models are most original. For half-grown girls, as well as for very small children, she uses quilted silk. A wide-brimmed model, which she is showing in pale blue crêpe, and also in chiffon velvet, appears in the sketch at the upper right corner of this page. It is trimmed with a band of sable and a full-blown rose.

Camille Roger is showing the very pretty hat of *ardoise* (slate) blue velvet, trimmed with a long, russet red plume, which is shown at the bottom of this page. The brim rolls back rather sharply at an odd angle, suggesting modes of the day

Generosity on every side characterizes a black velvet hat with an enormous bow of gold gauze—a trimming Suzanne Talbot affects

of Louis XVI. Another Camille Roger model is sketched at the upper right corner of this page. Its brim is of black velvet, shirred, and a frill of black taffeta rises above a band of ostrich and fur trimming.

One of the new trimmings is gold gauze. It is used by Suzanne Talbot, Reboux, and Alphonsine, and is always lined with velvet. The Alphonsine model of black velvet, at the lower left corner on this page, is trimmed with a large flaring bow of gold gauze lined with black velvet. Suzanne Talbot uses it effectively in an enormous, flat pump bow on a wide hat of black velvet, which is illustrated at the upper left corner.

IF NOT BROAD, THEN HIGH

A charming model from Alphonsine is sketched in the middle of this page. It is of ruby velvet under a towering mass of dark blue ostrich. Alphonsine uses dark Bordeaux velvet, in the new shade known as "Corinthe," for a most successful toque not illustrated here. This is trimmed on the right side with a flat ornament of dull, brick-red enamel combined with jet. Another novelty originated by Alphonsine is a curious fantasy made of tiny paillettes which closely imitate small peacock blue feathers. These ornaments are artistically placed on a smart model of king's blue velvet.

The dark blue velvet hat, a model from Madeleine, which is shown in the sketch at the lower right corner of this page, is turned up violently in front, and the top is draped with velvet, and further decorated with a single marguerite of mother-of-pearl. Also from Madeleine is a smart black hat trimmed with a black satin, picot-edged bow, and a narrow milliner's fold of satin, which encircles the crown and is finished with a small pump bow.

Buttons find effective use on a midsummer sports hat seen at Chanel's. This hat is made up in white linen and also in suède cloth, and would be an excellent model for black or beige velvet. The two halves of the hat are buttoned together and the brim is rolled back on one side and shows a button on the lower side of the brim.

What cares a plumèd toque how wide brims be, if they be not wide for it? Model from Alphonsine

A brim of shirred velvet, a band of fur and ostrich, and a very large frill of black taffeta, of these Camille Roger fashions a hat

Couturiers create new models twice a year and between-times make slight variations and adaptations of frocks shown at the openings. But the modiste has a much more strenuous and more thankless task. She must have continual surprises in store for her patrons, and the most successful hat of her designing is at best short-lived.

E. G.

"There can not be too much of a new thing," says Alphonsine, and uses an astonishingly big bow of gold gauze, lined, as ever, with velvet

To make restraint doubly sure the brim of a Madeleine hat rises against the crown with never a nook or a cranny for trimming

One material and one color suffice for a very charming tam-o'-shanter model of "tête de nègre" velvet. The crown fits closely to the head, but the brim, turned back at the left, flares at the right to give space for a smart bow

Of dark green faille with brim sharply upturned at the left is a small French model which fits close about the forehead but belies its smallness by two large green wings anchored at the front, but sweeping out boldly toward the back

Marguerite and Léonie fashion of midnight blue taffeta a sailor hat with a wide shirred brim, and a muff with row upon row of small pinked ruffles. Large bows, the natural accompaniments of brims and ruffles, trim hat and muff

A fluffy whirligig of burnt ostrich feathers fluttering atop a high, brimless hat of "sphinx" taffeta, finds its prototype in the plumes that bedecked the metal helmets of knights of old. Most unknightly, however, is the tilt of the hat

Reminiscent in size and shape of the hats of "The Merry Widow" days is one of this season's sailors designed by Tappé. A band and bow of tailless ermine make still blacker in effect the black velvet of the hat. Models from Tappé, Inc.

The tricorn at the lower left emphasizes the shape that is its own and never another's, by using tailless ermine around the top of the high brim, and in a ball to make its height still higher. The white ermine loses nothing and the black velvet surely gains something by the contrast of the two in this youthful model by Lewis

A close-fitting French turban of taupe velvet boasts chic by its beauty of line. The velvet is caught up to a high point on the left side toward the back, and for that reason, if one were needed, the hat is tilted toward the right to preserve the proper balance. A single rose of cloth of silver lies across the crown

Charming simplicity in appearance conceals the clever artistry of this Lewis model for afternoon wear. Wonders are done with the wide brim, for it is made to droop and lift just enough to be very soft in line; and a silver rose contrasts with the black velvet to make it seem blacker than black. Models from Estelle Mershon

Not a very large hat and not a very small hat but certainly a very smart hat is this Maria Guy model. The stiff, taupe velvet brim turns sharply away from the left side of the face, and just where the brim widens at the side front and the side back, two heavy, taupe ostrich plumes fall over the edge and down

Double-faced material of velvet and satin forms both hat and trimming in this Mary et Annie model. The small crown has a scarcely perceptible brim, and if a hat may have an independent manner, this one is given it by the pointed, irregular ends perched up at the back. Flowers of the material are applied to the hat

Callot makes the chief components of this frock white net and black velvet, and adds two narrow flounces of lace at knee and ankle, by way of variety. But a wide girdle (it might with reason be mistaken for the major part of the waist) is of taffeta in the shade of Nattier blue, a color note that is echoed in the blue ostrich feathers that trim the broad picture hat of black velvet; and the velvet bodice, or what of bodice is left above the girdle, is trimmed by bands of gray chinchilla fur. It might be added that beneath the net skirt is a black satin underskirt. Models from Henri Bendel

Between a fringe of monkey fur at head and heels, there hangs a most demure frock of dark blue satin. With true French "simplesse," the surplice bodice is plain, and has long tight sleeves; the skirt is almost straight, with fulness given by soft plaits across the hips, and waist and skirt alike are buttoned primly down the back. Even the black tulle frill at the neck is almost like a quaint shoulder cape. Only the few white paradise barbs waving above the black velvet turban seem to question such obvious simplicity, and a tight blue velvet underskirt, just visible, seems to deny it altogether

Gontaut-Biron, the street of a single block, along which, from eleven to one each day, Deauville sits and walks, and observes itself critically

DEAUVILLE BEFORE THE WAR

Early Arrivals at This City by the Sea Are Likely to Be the Only Ones to Record the Gaiety of the Season of 1914, for War Was Declared on the Very Eve of a Brief and Brilliant Fortnight

WITH every thing prepared for gaiety, and all the brilliant world of pleasure gathering here for its brief two weeks of Deauville entertainment, there comes what seems to be an incredible rumor of war. But we are not yet believing it, and so go on making plans that may be ended most abruptly. If it should prove true, I shall be more than ever glad that I listened to Isobel and came down a little earlier than usual this season, for my readers may at least have the benefit of the last bit of antebellum fashions, as seen in these first few days of August.

THE GAIETY BEGINS

Already many fashionable people have arrived at the hotels and have opened their houses. Baroness Henri de Rothschild has come to her beautiful place, "La Ferme du Coteau"; Baron and Baroness Jacques de Meyronnet Saint-Marc have come on from the château of Mortefontaine, and M. and Mme. Miguel de Yturbe, M. and Mme. Limantour, and Mme. Olga de Sarmento, who has taken apartments at the Royal Hôtel, all are here. The gaiety is already, in fact, well begun, but the unpleasant chance is that these preliminary days will be all the Deauville season that this year will afford.

Flesh colored chiffon veiled by Copenhagen blue is frilled with flesh colored tulle, girdled with blue velvet, hung Watteau-fashion in the back, and looped up to form the jacket of a boudoir gown

PROS AND CONS OF SEA BATHING

The spirits of my friend Isobel alone are undampened. I went to visit with her the first morning I arrived and found her all eagerness for the diverting life. But alas, the first thing she displayed to me out of her wardrobe was a bathing suit!

"But you won't need that when the season—" Then I stopped abruptly for I saw the look of blank dismay on her face.

"Not need my bathing suit? Why, I mean to take a swim every morning. It is what I came to Deauville for. Look at the sea!"—and she fluttered across the room to the low French window. Somehow as she looked I had visions of gray men-of-war creeping stealthily along the horizon.

Had this not been Isobel's maiden visit she would have known that in this ultra-smart watering-place when the season has once begun society contents itself with watching the bathers, though before the season starts it delights in the sea.

Mme. Georges Menier, wife of the composer, spends much of her time upon the beach

The Baroness Edouard de Rothschild, who sits at the left of the group of bathers, is one of the most enthusiastic members of the seacoast colony

The Countess Ignatieff is one of those who come early to the coast and enjoy the bathing

But to change the disappointing subject of swimming, I fell to admiring Isobel's boudoir frock. It was of flesh colored crêpe de Chine and chiffon, and bore the unmistakable stamp of the rue de la Paix, from the frill at the top of the jacket to the hem at the bottom of the narrow skirt. It was just short enough to show a pair of very slender American ankles and the most attractive of French mules in blue and silver brocade. The filmy jacket of flesh colored chiffon, veiled with Copenhagen blue chiffon and bordered with a narrow frill of

In a wrap bound with sable one is prepared for Siberia, yet no less so for the changing climate of Deauville

With no gentle transition from the décolleté, the tailored blouse returns to the high and tailored collar

In spite of the beauty of white velvet and broad sable, the graceful, tasseled hood was the charming feature

flesh colored tulle, is sketched at the bottom of the first page of this article. The edge of the frill was bound with a pink satin cord. The jacket hung Watteau-fashion from the shoulders in the back, but the fronts were drawn up and made to blouse slightly over the girdle of Copenhagen blue velvet, and showed the lining of flesh colored chiffon and the tucker of flesh colored net above them.

"HIGH PLAY"

The next day I met Isobel in the casino—a most interested spectator at a table where there was very "high play" in baccarat. "And how about the swim?"—(I really couldn't resist). She turned and confronted me with a superior air. "But, my dear, no one ever has time for a swim in Deauville"—and she was soon deep in baccarat again.

Now that she is permitted a skirt full enough for real walking, Mademoiselle makes the rest of her costume, from trim veil and boned collar to patch pockets and laced boots, thoroughly tailored

Except in the frills of white net around its edges, the "moyen âge" bodice of this pink crêpe de Chine gown takes no notice of the advent of fulness in its skirt

The variations of the cape are not yet exhausted; in this dress of chartreuse taffeta the Watteau drapery falling over the skirt was evidently suggested by it

Every day we sat and strolled on the rue Gontaut-Biron and watched the frocks of the other women. This fashionable little promenade of a single block in length is bounded at one end by the hotel Normandie where, as at the Royal, because of the shortness of the season, it is found necessary to charge twenty dollars a day merely for a room. At the other end of Gontaut-Biron is the Deauville casino. From eleven until one each day the smart world idles along this street and indications of the coming styles are to be seen here sooner than anywhere else. Tea-shops are frequent and all the principal "maisons" of Paris, whether or couturier, hairdresser, hat-maker, jeweler, or other artists or artisans, are represented at this most fashionable watering-place in France.

The gown which impressed us most of all is sketched at the left on this page. It had a flounced petticoat that was worn under a full, box-plaited skirt of white gabardine. The skirt was short, barely covering the boot-tops, and actual boots were worn, smart American boots of russet leather tightly laced (not buttoned) over slender ankles. The blouse-coat had raglan sleeves and a short, plaited peplum and was loosely belted. The blouse which was worn under this coat was distinctly new in that it was high necked. It was even topped by a tight, boned collar, which held a necklace of pearls that fell low under the chin. It was of finest handkerchief linen and had a very tailored air without a suspicion of fulness anywhere, and gave a very flat look to the chest. A sketch of the blouse is shown at the lower middle of page 28.

FROCKS, FULL-SKIRTED

Two other full-skirted frocks are shown in the illustration at the top of this page. The one at the left is of dull pink crêpe de Chine with frills of fine white net at the throat and wrist. A similar frill of net is placed where the plaited skirt joins the *moyen âge* waist. The other frock is of chartreuse taffeta with a very flaring tunic and a Watteau effect in the back. The fluffy underskirt is of frills of chartreuse colored taffeta.

The chalet of Count Le Marois, president of the racing society of Deauville, has wide, flower-embowered windows typical of this gay sea city

The *moyen âge* frock of yellow taffeta sketched at the right of this page was worn by a girl of seventeen or thereabouts. It wrinkled softly, low about the hips, and the top of the full taffeta flounce was veiled by a shallow ruffle of sheer, cream lace, which was edged with a narrow border of skunk. This dark fur bordered the underskirt also, and finished the flaring tulle collar and the taffeta sleeves. The undersleeves were of cream lace like the ruffle.

CHIFFON TO SABLE

The contrast in the costumes of Deauville is one of the most remarkable things about them, and I was struck particularly by two that I saw just as I entered the Royal one afternoon. Two Parisiennes were descending the "perron" side by side. One wore a frilled skirt of white tulle, a tight bodice of orchid taffeta, and a picture hat of white horsehair, and carried an orchid chiffon parasol, which she raised as she crossed the street and climbed the casino terrace. A sketch of the costume is shown at the left on page 30. The other Parisienne, who stepped into her limousine and was off to the Polo grounds where there was practising and tea in the open air, was enveloped in a fur-trimmed mantle that might have done service in Siberia. It was of fawn colored *velours de laine* bordered with wide bands of Russian sable, and is illustrated at the left of page 27. To meet the requirements of the changeable climate in this little Norman town one needs clothing of every weight, from tulle to fur, and one may run the whole gamut in a single day.

A collar suggestive of the de Medici fashion and a skirt suggestive of the South Sea Islands are connected by a yellow taffeta bodice and a lace ruffle

A mantle of black Chantilly brings into high relief the curves of a fitted princess frock of white satin

A VELVET MANTLE

Another exceedingly pretty mantle that I saw was worn by a young Frenchwoman who came into the casino for a few minutes on her way to a dance at one of the cottages. It was of white velvet, sleeveless and very voluminous, and was trimmed with wide bands of sable. It also is illustrated in the drawing at the right on page 27.

Isobel's costume this same afternoon made her one of the most striking figures at the casino, which is saying much, for beauty flocks to Deauville. She is slender and willowy, with shadowy, dark hair and wonderful sea-green eyes, and she wore the simple princess frock of white satin which is illustrated at the left on this page. It was a most welcome change from the much befrilled frocks which were to be seen on all sides. Voicing the very latest cry, it flared a bit at the bottom and

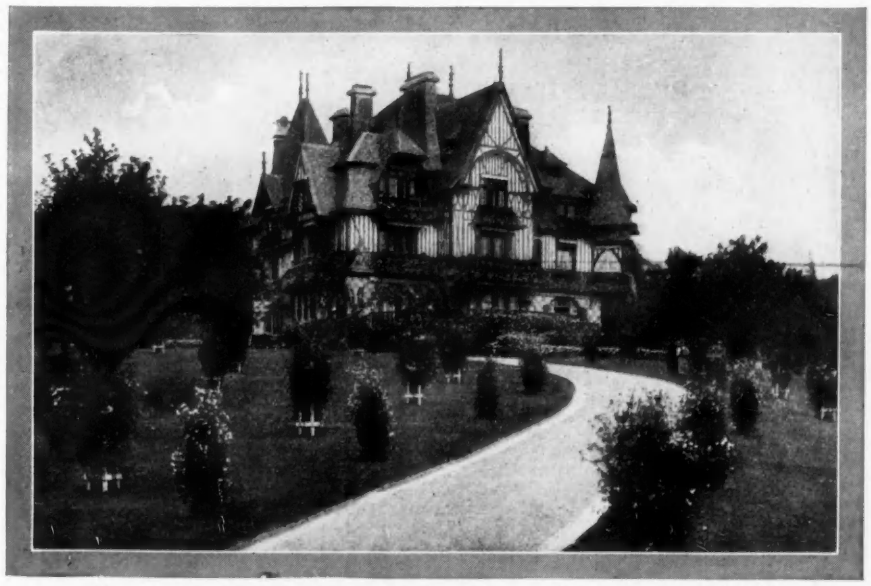
"Villa Elizabeth" is the name given by Mr. and Mrs. Jules Bache to their Deauville home

curved in a bit at the waist. A quick glance told me that it was cut with only four seams —which accounted for the very artistic way in which it wrinkled at the waist. It had no underarm seam, and no seam in the middle of the back. Black Chantilly veiled her shoulders and fell like a mantle to the bottom of her skirt in the back. A bit of lace was drawn across the shoulders and attached to the top of the bodice on each side and was caught on the shoulders with blazing green stones.

Carrying a parasol to match in material and substantiality her bodice of orchid taffeta, the Parisienne wears a hat of white horsehair as airy and filmy as her ruffled skirt of tulle

Elaborate frocks of tulle, chiffon, lace, or silk in the delicate colors which are usually reserved for evening wear are frequently worn in the morning at Deauville, but the smartest of all costumes for the first half of the day is the sports coat of fine silk jersey in some brilliant color, worn over a white frock. The middy sweater of fine jersey, which was so successfully launched by Gabrielle Chanel last year, is still very smart. Baroness Henri de Rothschild, one morning when I saw her driving her spirited horse down the beach road

(*Continued on page* 88)



The Baroness Henri de Rothschild took up her residence at her beautiful "La Ferme du Coteau" in the middle of July this year. Beyond the flowering grounds, the house itself is a abloom even to the tiny windows of the gabled roof

The Royal Hôtel shares with the Normandie the honor of housing the smart participants in the Deauville season. It was completed last year, and it is here that the Vernon Castles were expected to dance this summer

The apple-trees in the court of the hotel Normandie were set out in full bloom when the hotel was built, and their bright fruit gives picturesque color to the little enclosure where afternoon tea is served during the season

THE COIFFURE *on the* DEFENSIVE

Since above the Close Coiffure Every Inch on the Hat Brim Adds a Year to Madame's Looks, It Would Seem that the Brim Must Go or the Coiffure Relent a Little

A broad-brimmed hat upon a close coiffure. Alas, alas!—is it to be supposed that Madame will wear a hat that adds, however much of chic,—years?

A pretty blond at Deauville wore a wide hat of black tulle faced with rose colored tulle, and it was becoming, for the lady was unquestionably young

The new turban (even turbans must show variety) is square crowned and almost brimless, and still conceals the ear that the coiffure still exposes

A WOMAN will submit to almost any amount of discomfort for the sake of her figure, and to any trying ordeal for the sake of her complexion, but is it for a moment supposable that she will wear a hat which noticeably adds to her years?

Yet if, on looking into the mirror some day, Madame is appalled to find that she has aged at least ten years in looks, she may console herself with the reflection that it is probably due to the fashionable broad hat which she is wearing; a hat low of crown, broad and severely thin of brim, and worn, if Madame is modishly coifed, over hair drawn tightly back from the temples without even so much as an *accroche-cœur* to soften the lines of age about the ear. Indeed, these new broad hats are so very trying to a face past its first youth that a dilemma naturally presents itself, and one wonders whether the broad hat will be discarded before the season is over, or the close coiffure loosened to allow the hair to make a becoming frame for the face.

Yet Madame submits to many things for Fashion's sake. It is true, for instance, that under the close, small hat, her ear acquired a pathetic droop before she knew it; but here she has the consolation of knowing that for the last seven years she has worn her hat at just the correct angle—tilted over the right ear. Now, when night comes and the maid arranges on her mistress's dressing-table all her "aids to beauty," among them is that clever bit of harness which all night holds the right ear firmly and flatly in place, that some day it may resemble its fellow.

The new broad hat is posed almost level on the head. If the left side of the brim flares slightly upward, it is due to some subtle touch of the modiste. One almost suspects the presence of a slight circular flare to the brim; but whatever it is, it is becoming—to a young face.

The crown of the large hat is almost invariably round, but the crowns of toques and turbans are oval. All hats still fit the head closely, so closely, in fact, that the hat once on, one has the feeling that it would require a shoehorn or some similar instrument to remove it.

Illustrated at the upper left of the page is a wide hat of dark velvet, which though somber, is very chic. A single rose of crêpe which just matches the hat in color is perched precariously on the brim. The large hat sketched at the upper right of the page was worn by a pretty blond at the Deauville casino. The wide brim was made of two thicknesses of tulle, the one underneath of rose color, the upper one of black. A narrow band of jet about the base of the black velvet crown was the only trimming.

The hat sketched in the middle of the page represents the new shape in turbans. It is square of crown and practically brimless. Wisps of paradise curve over the close, velvet shape in a most negligent fashion.

There has been very little change in the modish coiffure. Never before has the hair had a more *soigné* look. Exquisitely brushed and drawn closely back from the temples, it reveals all or part of the ear, and is dressed rather high. Ornaments are seldom used; even aigrets are forbidden now; but those who possess tiaras of diamonds continue to wear them.

The coiffure is about the same as it has been (provided one changed it in the spring), but in the passing of months of vigorous brushing it is more glossy, more finished, and consequently hair ornaments are often not used at all

Fur here begins its new season in a Bernard evening wrap of rose colored chiffon velvet with broad bands of beaver at throat and wrists and the broadest of all at the bottom of the long, Russian skirt of it. Ornaments of rose silk are the trimming. Coat and fur set from Lamson & Hubbard, Boston

No temporizing, but ample courage in its convictions that hats should be large is shown in a sweeping, Lewis model of "tête de nègre" velvet with a rim of fitch around it and a flat trimming of burnt ostrich atop the brim

Glossy leopard skin framed in a fringe of skunk fashions this piquant fur set. The toque of velvet, brown to match the skunk, is bound with a glinting band of gold colored velvet, and a tall brown fur fancy completes it

FUR FOR ITS OWN SAKE IN MUFF AND NECK-PIECE AND FUR FOR TRIMMING ON COAT AND HAT

The fur which encircles this turban obviates the ragged effect that fur too often gives, by a tiny brim between the fur and the hair. The hat is of black velvet, the fur is brown, and Georgette adds a saber of brown feathers that rises from a loop of brown fur

French makers, wise in the psychology of popularity, give their creations a name. This brown velvet turban, trimmed with small brown ostrich plumes, and with yellowish pink roses that were modeled from one that took a $25,000 prize, Georgette calls "Impératrice"

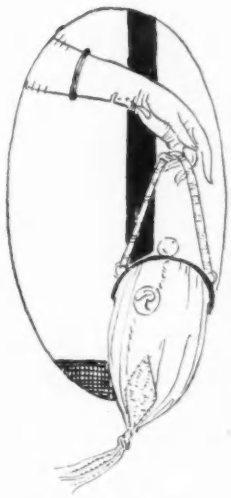
The popularity of dark brown is not surprising, as brown is becoming to most persons. Georgette has made this picture hat all of brown, with brown velvet and brown ostrich plumes, save for a flower of smoked pearl. Models sketched in Paris, imported by Kurzman

Vulture aigrets are Suzanne Talbot's pet novelty, and here she trims a beige velvet turban with whirling, soaring aigrets of this feather novelty. The turban shape will still be popular for wear with tailored suits, and will be, as this is a bit more level-headed than of late

As do the other modistes, Caroline Reboux makes, amid a number of large hats, a tailored turban that clings to the head as a turban should, and tilts just ever so little. The turban is all of black satin, and acclaims the new season in a wide fringe of monkey fur

JUST *from* PARIS, BAG *and* BAGGAGE

Without Fear of Excess Baggage and Certainly without Reproach as to Size, the New Bags Contrive to Stow Away Powder-puff, Pincushion, and Tiny Jewel Case



Scarcely bigger than a minute and quite as full of possibilities

A LITTLE peep into a certain designer's atelier in Paris, where the most exclusive designs in bags are being made for the coming season, shows that there is to be a decided change from the shapes and colors of the models so much in vogue during the past year. The bags for the coming winter will be distinctly Parisian, but will not approach the bizarre in any way, and those designed by this particular creator of bags are very beautiful; there are dainty ones for evening and striking ones for street use. The bags made from the designs evolved in this atelier are among the most expensive and exclusive models which are available, and are made for only three shops on the rue de la Paix and three on Fifth Avenue. The original designs are developed in exquisite water color paintings, so the combinations of color may be faultlessly reproduced in every bag.

It was interesting to observe that not a leather bag appeared in all the poking into the myriad little white boxes piled high, ready for shipment. Nothing so harsh as leather appeals to the taste of this designer; the leather bag belongs to the morning, she thinks, while bags of rich brocades and fine, soft silks with jeweled, well-made frames suggest the *grande dame* or the capricious belle in her luxurious limousine.

EVERY BAG FOR ITSELF

Originality is the especial métier of this designer; no bag is duplicated, each has a little individual touch which is immensely satisfying, and she succeeds in combining beauty with practical value in every bag she makes. The model which bids fair to become most popular is somewhat smaller than the usual bag of last year, and is new in shape; it is wider than it is deep and is slightly oval; the deepest point is about five inches from the top of the frame. This bag is of black moire or taffeta with an inch-wide quilling of the same material about the edge, as shown in the sketch in the middle of the page.

The linings of the new bags are in lovely colors of soft silk with little pockets inserted in which to carry the powder-puff and mirror in a tiny case of their own. The pocket is also furnished with a tiny pincushion which dangles from a narrow band of the material. In this type of bag the clasp is often one large, semiprecious stone in the color of the lining. An effective colored glass ball is sometimes used on the clasp, however; or, if color is not desired, a pure white crystal ball may be used.

A PRETTY CONCEIT

Quite the most novel touch noticeable in the new bags is a round plaque for the initials. This plaque, something like an inch in diameter, hangs free about an inch from the top of the framework on a fine silver chain. The smartest plaques are of crystal bound with a band of enamel and set with a monogram to match in color the stone which forms the clasp of the bag. The framework of the new bags is invariably covered with the material which forms the body of the bag, and a short, flat strap about half an inch wide replaces the cord by which a silk bag was formerly carried. Bags in a combination of white and black materials are very smart. Beads in inset designs in ornaments on the strap, and in tassels, are used on nearly every model, and will be a fashionable fad of this winter.

There are many small white bags of fine French velvet brocade that are almost square, and these are usually finished at the corners by small beaded squares and a tiny tassel of beads; a strap formed of six strands of beads appears in place of the ordinary strap of silk or velvet. A soft, little, white silk opera bag somewhat on this order, is just large enough to carry a powder case and a fine, little lace handkerchief, and to afford a small space for jewels. The mounting of the bag is especially effective; the framework is covered by the silk, and the setting of the clasp is a glorious topaz held by almost invisible claws of platinum. The initial plaque is designed in crystal and topaz colored glass.

A whole afternoon's baggage of powder and paint and jewels may be carried in Mademoiselle's new French bag

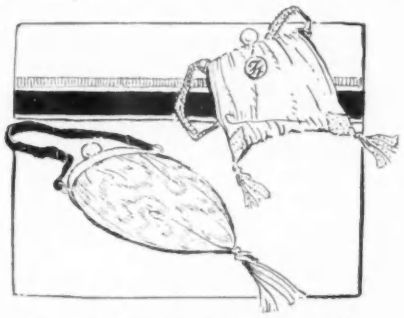
One up and one down, two gray plumes droop over the sweeping brim of a sphinx velvet hat

Another model which was particularly noticeable was much larger and longer in shape than the one just described and was designed to be carried with the tailored morning gown. It was of black moire, which was slightly fulled on the frame and was brought down into a decided point and finished with a silk tassel. This bag had a beaded inset near the point and the beads matched in color the stone of the clasp and the lining of the bag. In some cases this model was developed in a combination of black and blue, or black and green materials, and the clasp, in a button effect, showed the same dominant color. The initial plaque for this model may be of any type selected by the purchaser, but in the bag shown at the upper left of the page the initials were of brilliants set in crystal. The slides on the strap were also of tiny rhinestones.

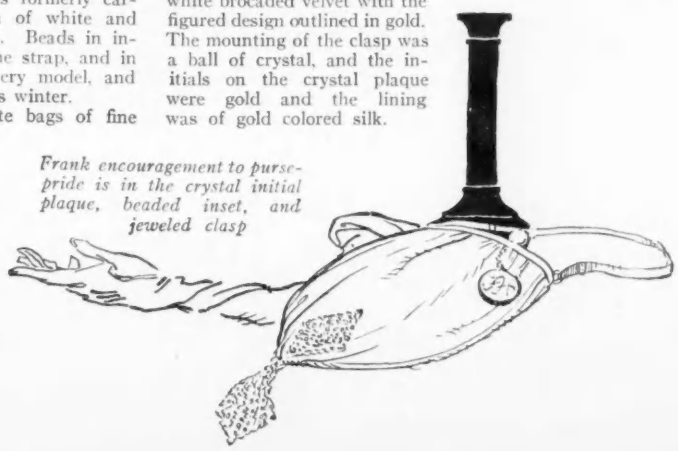
SUMPTUOUSNESS IN MINIATURE

One strikingly handsome bag was of brown velvet brocade picked out in gold and mounted in a tortoise-shell frame. The ornament on the clasp was a ball of polished tortoise-shell mounted in gold claws; the lining was in a beautiful shade of pomegranate silk, and the strap, which according to the mandate for the season was not very long, was equipped with two tortoise-shell slides.

One opera bag was of white brocaded velvet with the figured design outlined in gold. The mounting of the clasp was a ball of crystal, and the initials on the crystal plaque were gold and the lining was of gold colored silk.



Bags which apply to themselves the Shakespearian admonition anent the relationship between purses and raiment



Frank encouragement to purse-pride is in the crystal initial plaque, beaded inset, and jeweled clasp

To be worn with either a gown or a tailored suit is this Madeleine model of "tête de nègre" velvet, to all intents and purposes crowned with a big pompon of café au lait burnt ostrich to match the tremulously slanting feather

Black satin every inch is the Reboux hat with a wide-spreading bow across the back and a scarcely less spreading brim, flattened sailor-wise except in the front where it peaks up in a most becoming way to show a discreet fluff of hair

Expressive of just that degree of dignity most appropriate in the hat which the elderly woman wears with a tailored suit, is this Lewis turban of corbeau blue velvet trimmed with corbeau blue taffeta. Models from François, Inc.

A double-duty hat is this Marguerite and Léonie model of red-brown velvet; modest size makes it appropriate with a tailored suit, and a trimming of red-brown feathers flecked with white makes it elaborate enough for afternoon

In a model of corbeau blue velvet trimmed with a fringe of self-tone burnt ostrich feathers that suggest monkey fur, Lewis gives hostages to both the close-fitting and the flaring fashions, in this flaring, close-fitting brim

Veiled from shoulder to hem with black Chantilly lace is a blue taffeta afternoon gown from which all semblance of tightness at the ankles has disappeared. The sleeves, which are, of course, transparent, are of lace and black net. The François turban is developed in the "tête de nègre" velvet which is fast gaining favor, and is trimmed with burnt ostrich feathers which shoot far out from each side. Models from L. P. Hollander & Co.

A smart tailored suit may be all the smarter if the hat above it be a small tricorn of the popular black velvet, with a soft crown, a moire-bound brim, and an oddly shaped little ornament of black moire at the side

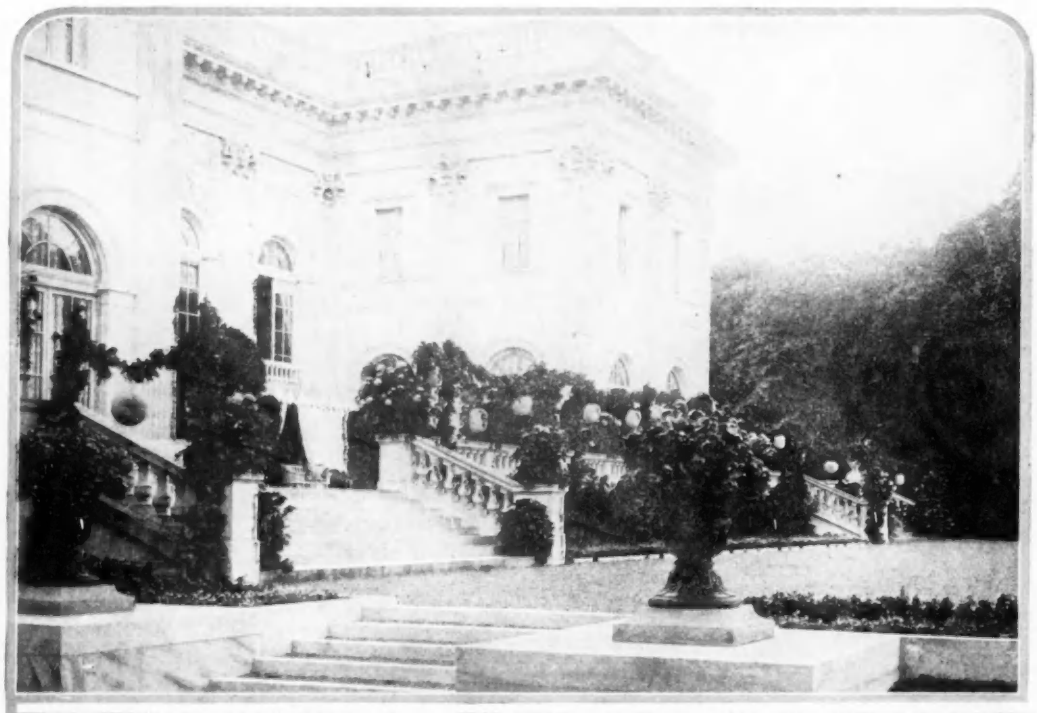
An oddly split brim, moire-bound, almost conceals the soft crown of a small black velvet hat designed by Maria Guy. Two fans of grosgrain ribbon, crossed in front to slant somewhat as the brim slants, give a correctly tailored finish

Puffed until it might be a magnified tam-o'-shanter is the crown of a François hat of black panne velvet. The brim, so narrow that it seems but the shadow of the crown, flares out straight from under a black moire band

Though there be many models of black panne velvet bound with moire, few, indeed, in this season of upstanding trimming are trimmed like this Maria Guy model by a clear blue feather so low as to be a background for the profile

FIVE VERSIONS OF THE SMALL HAT AND NEW

EVIDENCE IN FAVOR OF THE WIDE SKIRT



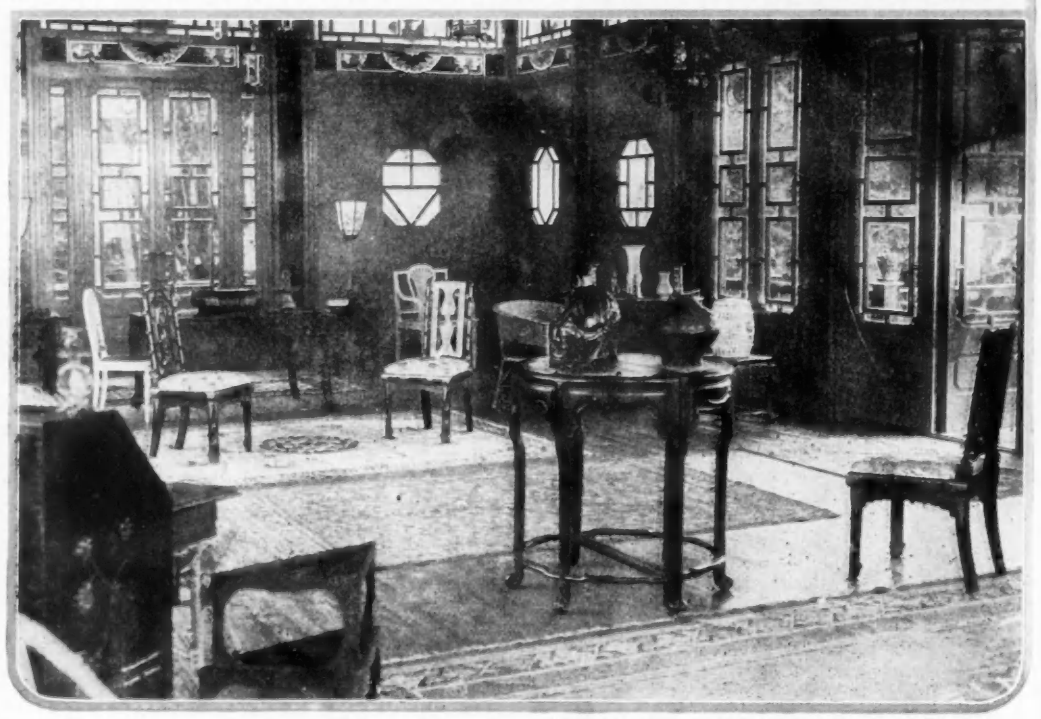
THE RECENTLY COMPLETED CHINESE TEA-HOUSE PLAYED AN IMPORTANT PART AT THE CHINESE BALL, WHICH WAS THE LAST NOTABLE GATHERING IN NEWPORT BEFORE THE WAR

The terrace of "Marble House," the Newport residence of Mrs. O. H. P. Belmont, was gaily decorated for the Chinese Ball in honor of the Duchess of Marlborough

From the China of hundreds of years ago, before the time of Manchu supremacy, came the design of the tea-house, which has its torii exquisitely carved

The upturned corners of the roof recall the tradition that Chinese architecture developed from the tents of the nomads, which were mats on four poles

Chinese yellow and violet blue are the predominating colors of the rich interiors. Chinese rugs cover the floor and the furniture follows the Chinese design



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Strikingly gorgeous even in a scene of oriental splendor was the costume worn by Mrs. Edward B. McLean, who chose to complete it a jeweled, Manchurian head-dress

NEWPORT "CELESTIALS" DANCED AT "MARBLE HOUSE" TO THE PATTER OF CHINESE FEET AND THE CLICK OF CHINESE FANS

Posed in costume at the famous Chinese fête were (seated), Mrs. Buchanan Winthrop, Mr. Louis Hosmer, Mrs. Stuyvesant Fish, Mrs. O. H. P. Belmont, and Mrs. George de Forest; (standing), Mr. Charles Gibson, Mrs. Elisha Dyer, Mrs. Edward B. McLean, Mr. Lothrop Ames, Mrs. Charles S. Whitman, Mr. Preston Gibson (with eyes closed), Mrs. Hermann Oelrichs, Mr. Charles S. Whitman, Mrs. Preston Gibson, Mr. E. H. von Haimhausen (Counselor, German Embassy), Mr. Arthur Iselin, Mme. Riaño, wife of the Spanish Minister, with hands clasped, and Mr. F. A. Muller-Ury; behind Mrs. McLean, Mr. Lewis Quentin Jones; at left of the boxwood-tree, Mrs. J. F. A. Clark; behind Mrs. Oelrichs, Mr. Elisha Dyer; behind Mrs. Gibson, Marquis de Bueno Vista, and at the extreme right, near the curtain, Admiral Chadwick and Mr. Woodbury Blair

Of the east eastern was the costume worn by Mrs. J. Norman de R. Whitehouse on the evening all Newport flowed by Mrs. Belmont in robes of aubergine, of yellow, and all the celadon colors of a Tien-Chao

The PARISIENNE *at* FIVE O'C

After the polo match at Bagatelle, the Duke of Westminster, a member of the victorious Eton team, stopped to chat with the Duke de Gramont, an adherent of his adversaries

From left to right, Countess Robert de Pourtalès, the Countess de Montesquiou-Fezensac, and the Duchess de Bisaccia (extreme right)

A picturesque glimpse of the polo field of the exclusive Paris Polo Club at Bagatelle, situated within the Bois, near Longchamp

Mlle. de Chevrier, who is one of the most beautiful young women in Paris, is very popular in the cosmopolitan society that gathers at Bagatelle

A ROYAL ROAD *to* FAME

Old Distinctions Are Pushed Aside, Fame Is at Last Open to All, Including the Infamous, and the Noted and the Notorious Are One

By TOPSY TURVEYDROP

IT IS so long ago and so thoroughly out of date that we have almost forgotten, but far back in the dim dawn of this generation, people used to be narrow enough to care about a quaint, old-fashioned idea that they called Fame. That meant being widely approved: being favorably known to a great many. It was not enough to be celebrated; you must be celebrated for something which the many-headed multitude who did the celebrating more or less agreed to consider praiseworthy.

WORSE THAN UNKNOWN

Now, just see how narrow that was. We all know how public opinion changes; and this ideal of fame was a mere matter of opinion. Whatever you might have done, you could be famous only among those who happened to think well of your doings. Your fame was restricted to a fraction of the people who actually knew you. It might be delayed until after you were beyond benefiting by it, or change from age to age, from hour to hour. And even such as it was, one could achieve it only through a few dogmatically restricted acts; not merely by what excelled, but by what was excellent. Anything else was worse than remaining unknown. Fame unsanctioned was no fame at all, but notoriety—a thing to be shunned with horror, so absurdly dreaded that our foolish forebears doubted the desirability of fame itself, and spoke of it as a "last infirmity of noble minds," and even grew so paradoxical as to admire modesty and obscurity and diffidence. They actually accepted this contradiction in terms, and spoke of a person as "famous" or "infamous" according to their opinion of him. That is the trouble with these dogmas: that they set up a purely relative and arbitrary standard, calling the same thing by opposite names according to popular whim. Pretending to be authoritative, whereas they really denied the authority of fact in favor of subjective theory. The same actual deed brought fame or infamy, or both; it was all just dogma.

Of course, there were always in those dark days a few broader minds far in advance of their age, who set their faces toward the dawn. There was that martyr to enlightenment who burned down the Temple at Ephesus, for example. He had some glimmering of the modern view. But it remained for our own glorious time to discover (as it has discovered everything else worth while) that to talk of fame and infamy was just as absurd as to distinguish moral and immoral, or north and south, or heat and cold. These distinctions are all abstract and fictitious, because they are all merely relative. They imply a fixed standard; but there is no such thing. Our standards are matters of convenience, a zero point here, a meridian there, as we choose. The only realities are facts and tendencies or directions. Nowadays, that which truly matters is to be widely known. That is a tangible, measurable, demonstrable fact. How and for what one becomes celebrated is an obsolete academic question. In place of the old paradox of infamy and fame, we recognize the higher ideal of Publicity.

That martyr to enlightenment who burned down the Temple of Ephesus had some glimmering of the modern view

What truly matters is to be widely known

AN INFINITE ARENA

Here, as always, the broader modern viewpoint simplifies everything, and sets its feet on solid ground. With the new ideal, publicity, all one need do is to attract attention. Instead of a restricted, fluctuating, and uncertain field of activity, the whole infinite arena is at once thrown open. The roads to fame were few and dubious; but publicity can be achieved in any conceivable way, or better still, in some way hitherto inconceivable. You do or say some certain thing whereby you are heard of by a certain number of people, and there you are. You have all the advantages of the old system with none of its drawbacks; for if you but attract the attention of a sufficient number, some will certainly approve; and these benighted reactionaries who yet cling to the conventional ideal can have, even by their own standard, no superiority, since in a world frankly devoted to publicity on any terms, those who affect heroism or nobility will be regarded as merely posing. So they fail of that very approval which is their only claim to preference. Thus publicity proves superior by the ultimate test of the survival of the fittest; fame can not possibly compete with it.

And beyond all this, the wonderful benefits of publicity appear by every practical test. Advertising, for instance, makes commerce support not only the buyer and the seller, but also the advertising man; and through the press and the magazines, upholds education, free speech, and literature—all without costing any one a cent. So also, many good causes and movements have been advanced as they could have been in no other way. Suffrage, for example, was hardly taken seriously under the old cramping necessity of seeking directly the approval it deserved. But with the new freedom of means came militancy, and now not suffrage alone but the whole mighty march of Feminism has the attention of mankind and must be reckoned with.

And how beautifully and charitably does publicity cover a multitude of sins, and reach out a helping hand to the distressed and unfortunate! Where all else fails, the sinner has still this modern hope of rehabilitating himself, and drawing from the very memory of his crime the means of living a better life. Alike for the faulty and the unfortunate, one refuge is forever open: in our happier times, Niobe could lecture on bereavement, Medea sell countless editions of her autobiography

MRS. KERMIT ROOSEVELT

In Mrs. Roosevelt, who was Miss Belle Willard when this portrait was painted, Chabas found his favorite type, a blond young girl with dark eyes and masses of tawny hair. Mr. and Mrs. Roosevelt, who were married in Madrid and will make their home in Brazil—where Mr. Roosevelt will be engaged in business—took the longest way around as the shortest way to their new home, and stopped for a visit in America

PLAYING THE GAME

EVERYBODY feels the existence of an obligation outside of ethics; a code that seemingly refers not to religion but to self-respect, a morality of common honor. It used to be spoken of in military metaphors or the terms of chivalry; nowadays we most naturally express it in such phrases as "being a good sport," or "playing the game." And because of their very artificiality it is perhaps in games that we may best examine what it is.

NOW the essence of a game is to be arbitrary. We did not make the rules, but to play is to accept them as they are. In this aspect, fair play is not primarily a question of duty or of justice: the point here is that unfairness vitiates the game. To move your ball at golf, or to lie about the lines in tennis is, quite aside from the morals of the case, merely to stultify the set of conditions wherein the game consists. The game is to play over the net and in the court, or the game is to play the ball into the hole from where it rests; and cheating begs the question. In the great American games of law and baseball, it is commonly understood that the rules are to be turned to advantage. That is all in the game; and an umpire is provided to defend the rules against the players. So a game of cards might perfectly well be played with the understanding that everybody was to cheat outright unless detected. It would be another game, that is all. But whatever the actual practical rules may be, the first principle is to play under them. Otherwise we are not playing the game.

AND out of this principle of taking the game for what it is, of contending not against but under the given conditions, come two other principles which are really part of the same spirit. The first is that curious, impersonal chivalry toward the opponent and the umpire which is the very essence of sportsmanship. The Enemy is not your enemy; he is part of the game. You are there to down each other, merciless in every legitimate advantage, generous for the game's sake in all else; and what he does to you, however painful or annoying, is no offense. It is the material from which you are to make a victory, the substance of contest. So, also, the umpire is the game personified: though he be fallible or even unfair, yet his judgment is a condition, not a question. To quarrel with it may be excusable, or even justified; but at best, it is not playing the game. And the second principle is to play the game out utterly, for all it is worth and for what it is worth. To fail in team-work, to betray one's own side, to relent in victory, or to relax before hopeless defeat, are all one sin against the game; for that can not really be won which is not really contested. That is the trouble also with subsequent complaints, excuses, explanations: he who has lost may not with honor deny another's winning. It is not playing the game.

THUS far of games; it would take too long to trace out in all its broader parallels the law of sportsmanship, for it pervades humanity everywhere. No time nor place, but it shows it forth under another name: in the dignity of the soldier who does and dies unquestioning, and whom, therefore, it is just now fashionable to call a fool; in the chivalry of the middle ages, where good fellows fought together for a glove; in the passion of the artist, and in the devotion of the scientist; in motherhood, and in poverty; in Christian or pagan martyrdom, in the grim salutation of the gladiator, and the laughter of the savage at the stake—wherever men and women choose rather to play the game for what it is than to whine because it is not something else. For in that view, life itself is but a greater game, with this difference only: that as we are not asked whether we will enter, so we are permitted no escape. We have the one choice between the honor of going on and the shame of cringing back; and for the credit of humanity, we may better hold our heads unbowed. That is why, perhaps, you shall find among faithful sportsmen folk of many faiths, and some who think that they have none. Perhaps, also, that is why honor is always felt as something secular, coinciding with no creed, but strangely parallel to all; referring not to godliness, but to manliness. For Deity has not to deal with fate.

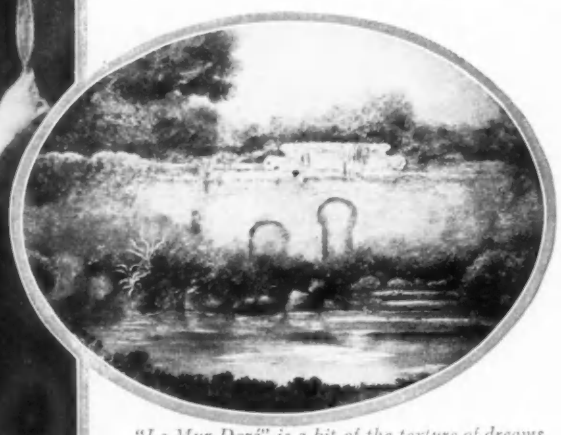
TO play the game as we find it, upon its own terms; to fight without hatred, and lose without excuse; neither complaining of injustice nor lying down before impossibility; to gain or pay without bargaining, counting the better worth the worse—it is no bad morality, after all, though it look no higher than the stature of a man. It may even be that they do nobler reverence who worship not in their abasement but in their self-respect, fronting heaven in the proud old fashion, erect and with uplifted arms; if at least (as we may still believe) God made us in His image.

A WELL-KNOWN PAINTER *in a* NEW RÔLE

William T. Dannat, who forsakes portraits for landscapes, is a native of America but long an adopted son of France

"La Femme Rouge" is a much admired resident of the Luxembourg, the museum of contemporary art of Paris

The vivid portrait of "Mlle. C" of New York, won for Dannat favorable comparison with Gainsborough



"Le Mur Doré" is a bit of the texture of dreams and transports one from the world of reality

"Le Vieil Escalier," one of the new works of Dannat, which so stimulate the imagination

IN his recent exhibition in the Galerie Georges Petit, in Paris, William T. Dannat assembled some eighty canvases representing his latest work. These paintings, which were exhibited for the first time, are not the portraits and figure paintings which one associates with the name of Dannat, but are landscapes. Yet they are so fraught with imagination, so palpably of the substance that dreams are made of, that to call them landscapes only, would be misleading. For they are not such landscapes as one remembers having seen in the visible world. Mr. Dannat is an artist of world-wide reputation, and these pictures are painted with academic precision as to perspective, and with entire correctness of drawing; there are no topsyturvy or cubist tricks to confuse the mind; yet the paintings are a souvenir of nature rather than a reproduction.

PAINTING THE DREAM

As one looks at them, one feels beneath their correctness of technique something unreal, something not of this world, a something immensely stimulating to the imagination. There are trees, luxuriant foliage, and still pools of water; there are mysterious small figures, human shapes in flying white garments, which disappear into the dense foliage and vivify it; there are broken stairways and crumbling columns perishing under the weight of vegetation; and something akin to a narcotic takes possession of the beholder, as if some intangible force drew a veil over the senses, and wafted one away into a land peopled with creatures of the imagination. He has materialized the substance of dreams and the result is nearly one hundred strangely interesting pictures, which form the culminating point of a long and successful career in art.

Although for many years a resident of Paris, Mr. Dannat is well-known in his native America, and one or more of his paintings is to be found in the art galleries of prominent American cities. His "Quartette," a Spanish group, hangs in the Metropolitan Museum in New York, and the "Femmes Espagnoles" is in Philadelphia. Foreign museums, also, have honored his work, and his "La Femme Rouge" in the Luxembourg, Paris, is famous. Among his well-known portraits is one of General Horace Porter, painted during General Porter's service as ambassador to France; another interesting portrait is that of Gaston Calmette, the late editor of *Le Figaro,* who was his personal friend.

AS A PAINTER OF PORTRAITS

Mr. Dannat was the first of present-day artists to paint beautiful women in décolleté gowns and wearing hats. One of his most charming portraits of this type, which is still in his collection and which has been likened to the work of Gainsborough by the critics, was painted some years ago and has been exhibited frequently under the title, "Mlle. C—— of New York." The sitter, who is very dark and Spanish in type, wears a black picture hat covered with soft ostrich plumes, and the slender, graceful neck is bare, after the fashion of today. In the same season in which he painted this portrait, Mr. Dannat painted the portrait of the very blond Grand Duchess of Mecklenburg. Both portraits were exhibited in the Salon and they created a great deal of interest because of their presentation of decidedly opposite types. The Emperor of Germany afterwards became the owner of the portrait of the Grand Duchess.

Mr. Dannat comes from Hempstead, Long Island, but has lived for many years in Paris, where he is president of the Society of American Painters and has received from the French Government the high honor of *commandeur de la Légion d'Honneur.* As he is a man of large fortune he has never had to confine his artistic instincts, and he can afford the luxury of changing his style from that of portraiture to imaginative landscape. As he has a large and influential circle of friends, his latest works have created a great deal of interest, and their unusual and imaginative character has won for them the appropriate title of *"Le Voyage d'un Peintre en Lui-même"* from Arsene Alexandre, the celebrated art critic of *Le Figaro.*

AS SEEN *by* HIM

Prophesying that the Madness Once the Prerogative of Midsummer Will Go as Far as It Likes This Winter—a Plea for "My Man Meadows," Who Has Been Borne upon the Pen-point of a Popular Artist into a Too, Too Rapid Set

FASHION changes with the early autumn, and as for the new fashions in plays, Mr. Frohman —I believe I am quoting him correctly—tells us that we are to live in a mad world, to prove, perchance, that Hamlet was quite a level-headed youth. With September starts the new theatrical season in town, and playhouse after playhouse will have an opening; Americans will come back from Europe and many of us who really prefer the country and the first days of crisp autumn weather will feel obliged to put in for a week or more and make the rounds of the theatres, so that we will have seen the latest productions before they become stale.

Perhaps Mr. Frohman is right, and the stage this year will begin by an exhibition of madness. So far the fashion in plays has not kept up with this modern spirit. Rather, what madness the stage has possessed it has borrowed from us, while we have taken nothing from it, except, perhaps, the Russian ballet, which has been the inspiration of M. Bakst and his followers in their wild color schemes of dress and decoration.

PLAYS FOR EVERY PALATE

For the past two years, we have had hardly anything except plays in which criminals and middle class couples aired respectively the perils of a criminal profession and the difficulties of maintaining a domestic ménage under the high-cost-of-living conditions. Here and there, however, has appeared an Arabian or Persian phantasy, a bit of sweet, sticky sentimentality, or an outrageous farce. Yet the past theatrical year has been productive of some good things. It has made an end, we trust, of the indecent plays that of late have masqueraded under the guise of morality plays, and it has laid to rest that boresome specter, "the tired business man."

However, I doubt not, there will still be plays to suit all palates, and for this I am almost inclined to take up the glove with Mr. Frohman—if he has been correctly quoted—even at the risk of poaching on the preserves of the dramatic critics. But, mind, I am doing this only as a seasoned and long-suffering playgoer. There will always be all kinds of fashions in plays, but whatever the fashion the play will always be the thing. It has endured since the salad days of Sophocles and, I have no doubt, since long before that time. By way of history, if somewhat divergent from my original topic, I discovered, only the other day, when I turned over the leaves of the greatest of books, the book most misapplied and misunderstood, that the young ladies of Solomon's day held tango teas, or what was equivalent to them. It is wonderful how much Biblical lore can be acquired with the aid of a concordance.

WITH LESS VERBIAGE AND MORE SPECTACLE

To return to our muttons, after the August and September "tryouts" of the theatrical year, we may find dark horses. Looking at it from a European standpoint, however, I should say that the popular play of the year would have less verbiage and more spectacle than of late. Thus the artist would divide honors with the musician. We all delight in pictures; we are like children. One but has to look at the bookstalls at the railway stations to prove this. The attractive cover frequently sells a magazine, and when a periodical is "artistic"—an abused word, but what recourse have I?—from cover to cover, success is assured and it is a bonanza for its publisher. There must, of course, be reading matter of a superior, entertaining, and helpful kind, but the appearance of the book must be artistic throughout, must fulfil the promise of charm given by its cover.

A MADNESS FOR THE PICTORIAL

So, Mr. Frohman will probably be justified in his prophecy of stage "madness," so far as spectacle goes. The vogue for brilliant contrasts in color, for brightness, for startling combinations, for all that which, though at first it may seem bizarre, proclaims the new pictorial gospel, will doubtless be mirrored on the stage.

The Russian ballet, which was given in Paris last spring, went as far as it liked in the way of startling poses and antithesis of hues and shades. The music, loud and discordant at times and at others rich in weird harmonies, reflected the scenic effects. The Parisian public hissed it at first. They made as much fun of it as we did of the famous exhibition two years ago at the Sixty-ninth Regiment Armory, miscalled the Salon of Futurists. We have since adopted many of what we then considered crazy ideas; we let them simmer for a few months in the melting-pot and lo, they are conservative ideas now.

As for discarding old ideas and old ideals and old things and adopting those but yesterday dubbed "crazy," I find that I have fallen beneath the influence of the times and am continually building and pulling down and building again about my country place, and that every once in a while I have my town house redecorated according to the dictates of *le dernier cri*. Doubtless should my London and New York haberdashers send me orange and yellow, scarlet and reddish purple ties, I should change the current of my whole life to live up to them.

Even in the hitherto chaste interior of my home I have found myself succumbing to fashion. I have gone so far as to have one bedroom in a suit of rooms paneled in a design of bright paraquets amid the burning, floral splendors of a tropical forest. This in honor, perhaps, of Col. Roosevelt, the Panama Canal, and Mexico. I don't know what else it could be in honor of, certainly not myself; perhaps my decorator.

So far have I progressed in color madness that the other evening I ordered my butler to remove from the table the centerpiece and smaller vases filled with blooms, because to my color-accustomed eyes there was an intangible lack of tone sufficiency in the Killarney roses in silver vases, with the blue Dresden china service, and a dining-room decoration of dull gray with a suggestion of Nattier blue in the hangings. I had him bring low, Aztec bowls of brick-dust red and I sent one of the maids into an obscure corner of the kitchen garden to gather baskets of those humble blossoms which the French call "mendicant friars" —and which, like the poor, we have always with us—nasturtiums, if you please. They were merry beggars in their garb of rosy salmon and fiery red and — madder yet — carmine, deep brown, crimson, and yellow.

A MADNESS OF COLOR

Even at Newport, Mrs. Oliver H. P. Belmont gave the cue to the color scheme of the season in her Chinese festival; and, another example of color rapture, was there ever a more colorful, delightful idea than the flower ball planned by Mrs. Stuyvesant Fish, but abandoned because of the European wars? Even our liveries, I understand, are to be lightened. Naturally, we can not change their colors any more than we could change our crests, but we may enliven them.

I am now at a hotel in town for a fortnight, and everywhere I see new shops opened, their windows aglow with displays of color. The window-dresser of to-day is an artist, and though he chooses to place only a very few things in a window, they are selected and placed with such cunning craft that the beholder feels obliged to go in and buy and buy. Indeed, all the artists of the fashion world are having their art recognized more and more. Something I heard from Paris recently shows the modern tendency in this regard; a well-known couturier was told he was to be given the ribbon of the Legion of Honor for his splendid services in the cause of *la mode* which, perhaps, now represents the most flourishing of the many industries of the city by the Seine. It is said that the couturier refused the honor, which seems incredible, as to be decorated is one of the most cherished ambitions of every Frenchman.

AS A PATRON OF THE ARTS

It is assumed that he wanted to be decorated as an artist or as a patron of the arts, and not as a couturier. This is not because he belittles his calling, but because he wishes to be considered an artist and not a professional man. This same couturier will doubtless get the ribbon as a collector, for he is now building, in a conspicuous part of Paris, a museum

(*Continued on page* 114)

TROUVILLE-DEAUVILLE GOES A MARKETING

But It Is Not Bread Alone Which Is the Object of the Summer Butterfly's Quest When She Assumes the Duties of the Bourgeoise French Housekeeper

LIKE everything else within the magic radius of those twin cities of pleasure, Trouville and Deauville, the open-air market, that daily attribute of European life, has been refined and embellished into an entertainment for society. Here the summer pleasure-seekers who pass the season in the villas perched high on the cliffs of these brilliant French seaside resorts perform the daily duty of the bourgeoise French housekeeper in much the same spirit in which the dainty French queen, Marie Antoinette, and her maids of honor once donned silken aprons and played at simple life and butter-making in the rustic dairy of the Petit Trianon.

TO THE QUEEN'S TASTE

One brilliant August morning, when "*La Grande Semaine*" was culminating in its usual blaze of glory and the twin beaches might have been described as the out-door drawing-rooms of two continents, I accepted the invitation of one of the summer devotees of Trouville to accompany her on a shopping tour among the white tents of this open-air market. Our morning drive brought us to the market-square, a stone's throw from the plage, that was humming with life and gay with the movement of a brilliant throng. The great square, from seven in the morning until noon, is given over to the business-like Trouville market, which fulfils the difficult and distinguished task of catering for the most exclusive of the international summer colonies. Nevertheless, in spite of its aristocratic environment and atmosphere, the Trouville market-place preserves the same characteristics and is conducted on the same lines as the country markets which are picturesquely disposed in the shadows of ancient buildings throughout the Norman countryside. There is just this difference, however, that while all of the attributes of a village market are here, they have been cleverly adapted to meet the needs of a fastidious clientele, so that the seeming rusticity and the real sophistry afford one of those piquant contrasts which have so much to do with the charm of life abroad.

TRADITIONS OF THE COUNTRY MARKET

The European market is always grouped about some central public building, and the Trouville market follows tradition and spreads its tents in the shadow of the big casino, which is the center of gaiety in the resort. From there, it stretches down to the Planches, the famous boardwalk of Trouville, until its white awnings threaten to mingle with the red-striped, umbrella tents of the beach itself.

Since dawn the big, two-wheeled, country carts and hand-barrows had been arriving, heaped high with produce from the country for miles around. Each vender had constructed a temporary stall, setting up the poles for his tent in the small round holes made in the pavement for this purpose, and the square looked as if an army had suddenly encamped there. The huge baskets of tempting merchandise were arranged with great artistic effect on the wooden trestle, and each one bore a tax stamp for the privilege of being there. A few bright colored umbrellas here and there added their touch of brilliancy.

The market-people might have come from any of the old Norman market-towns. The women, portly and rosy, were clad in black dresses and blue, print aprons, and were either white coifed or bare headed, and the men wore the dark blue blouse and baggy velours trousers of the typical Norman, with the high Norman casquette and clacking wooden sabots. Gay flocks of *mondaines* flitted about among them like bright plumaged birds that had fluttered down among those sober denizens of the courtyard, the domestic fowls.

A hoard of antiques elbow each other in the very driveway in their effort to catch the eyes of the occupants of automobiles

AT THE RENDEZVOUS

The market had been doing business for some hours when we arrived, and the automobiles were beginning to buzz around the white tents, bringing the occupants of the villas nestled among the bright gardens and green lawns on the cliffs above Trouville and even the dwellers in the more palatial villas of the Deauville quarter. Society drops in here on its way to or from the links or the tennis-courts, or makes the market one of the stations on the course of the morning drive. Friends make appointments to meet here; ladies and their attendant cavaliers make the round of the market an excuse for a morning stroll together, and flirtations of the evening before find a change of venue here which is not without its value.

I followed my hostess admiringly as she circled about the booths and with the eye of a connoisseur decided the merits of crisp and dewy salads, discriminated with judgment among the tempting varieties of Norman cheeses, which have a fame as world-wide as that of Trouville-Deauville itself, and daintily sampled the strawberries, which are found here the season round.

Next she deigned to inspect the fish market which preempts one side of the little river which meanders down to the sea and forms the dividing frontier between Trouville and Deauville. This narrow stream affords anchorage to the international squadron of yachts, which gathers here during the season from every port of the seven seas. It also permits the brown, red, and white sailed fishing boats to land their catches on a stone landing at the edge of the market itself. Passing by the thin, silvery soles and pink *crevettes* which combine to make one of the chef-d'œuvres of the French cuisine, Madame decided that a delicate *langouste*, when combined with a mayonnaise artistically tinted green with fresh herbs, would add distinction to our luncheon, and I was quite of her opinion.

By clever design the antiques are of a size to permit ready stowing away in the motor

The more serious contemplation over and the orders of the day given, our thoughts turned to less prosaic things, and she led the way to that division of the market which was ablaze with the late summer flowers, dahlias of every shade, peonies big as plates, glowing geraniums, and marguerites like stars. To this array of simple garden flowers such as adorn every village market, Trouville added the rarities of the florist's greenhouses, and pot plants of all kinds, decked out in protecting sheaths of white paper according to French floral fashions. Here flowers for the day were selected, for though Madame's own garden is ablaze with bloom, there can never be too many flowers, and besides she is planning to work out for the dinner table a special color scheme in mauve, which can be done successfully only in the delicate shades of purple carnations; so a great basket of blooms was placed in the automobile, which had been trailing us like a wistful lap-dog along the outskirts of the white tents.

AFTER MARKETING, ANTIQUES

We found ourselves threading our way through booths where long lines of laces and embroideries swayed to and fro in the soft sea-breeze. Traditional market procedure had been observed in this also, but while in the ordinary country market this dry-goods section would contain but cheap apparel intended to appeal to the taste and purse of the peasant, Trouville dealers in small articles de luxe, in costly, feminine fripperies, take advantage of the customs of the open-air market to introduce their wares in a more novel fashion and give a new fillip to the shopping. There were also rows of stalls devoted to the dainty needlework so adored by the Frenchwoman. "Not to-day," said Madame, passing the filmy fabrics somewhat regretfully. "*Allons*. Having spent an hour in good works we deserve to amuse ourselves. Let us see what bargains the antique stalls have to offer to-day."

Around the booths which displayed the merchandise of the past buzzed the liveliest and the gayest of the holiday makers, those who had come down from

(*Continued on page* 80)

BRIGHT SUNSHINE FAVORED MRS. LAWRENCE GILLESPIE'S LAWN FÊTE, HELD RECENTLY FOR THE BENEFIT OF NEWPORT'S HISTORICAL SOCIETY

Mrs. Charles de Loosey Oelrichs and her small daughter, a granddaughter of the late Lieutenant Frank Turnbull, U. S. N.

Mrs. J. Francis A. Clark, who before her marriage was Miss Evelyn Bigelow, accompanied by her little daughter, Dorothy Bigelow

Four photographs copyrighted by Underwood & Underwood, N. Y.

Hostess of the afternoon was Mrs. Lawrence L. Gillespie, on whose lawn the fête was held

Mrs. French Vanderbilt, who with Mrs. French E. Chadwick and Mrs. Gillespie had charge of the lawn fête

Mrs. Stuyvesant Fish was one of the ten ladies who assisted Mrs. Gillespie in receiving

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In private life, "La Belle Trouhanova," who on the stage is counted at her best when arrayed in costumes of barbaric splendor, is transformed into a rather serious, certainly purposeful, woman

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"La Péri" finds the Flower of Immortality, but King Iskender snatches it from her as she lies asleep on the hillside, and there follows the breathless, beautiful dance tragedy called "La Péri"

When Mlle. Trouhanova dances "Les Sylphides," the observer receives the impression that she vocalizes rhythm

OF THE RUSSIAN SCHOOL OF DANCERS IS "LA BELLE TROUHANOVA," WHO HAS BEEN KEPT SO BUSY STARRING FOR HER PARIS THAT SHE HAS HAD NO TIME FOR AMERICA

ONE of the most beautiful as well as one of the most interesting among the members of the Russian school of dancers has not yet been seen in America—Mlle. Trouhanova. "La Belle Trouhanova," she is often called, and well she may be called belle. There is something infinitely subtle and compelling in her graceful movements, something that is more than mere physical beauty, and she owes her popularity as much to her remarkable personality, to her seriousness and fine sensibilities, as to her art. Her every movement is so vital and so full of meaning that the observer receives, peculiarly, the impression of listening to great music. In her recent creation, "La Péri," which she danced during the summer at the Théâtre de l'Opéra Comique, this strange impression that rhythm is being vocalized is especially poignant, because the composition lends itself so admirably to Trouhanova's style of dancin

A BREATHLESS, BEAUTIFUL TRAGEDY

The story of "La Péri" is that Iskender, the King who starts out in search of the Flower of Immortality, discovers La Péri (Trouhanova) asleep on the hillside, holding the coveted lotus flower in her hand. Iskender succeeds in snatching away the flower, but La Péri awakes. Then begins the wonderful pantomime, the chase in which La Péri strives to gain possession of her safeguard to purity and immortality, while Iskender resists her, meanwhile holding the fatal flower—now purple with desire—high above his head. In the end, the precious flower is recaptured by La Péri, in whose hand it once more assumes the color of purity, and she gradually fades away in the mists, leaving Iskender, who realizes that his end has come, to sink to the earth. The decorations which form the background for this wonderful, breathless tragedy are by M. Léon Bakst.

VOCALIZING RHYTHM

The reason, perhaps, that Mlle. Trouhanova has not yet found her way to America is that she does not belong to any particular company of dancers and that since she dawned upon Paris several seasons ago she has always been starred in dances especially arranged for her.

Her creation of the dance, "La Tragédie de Salomé," was acclaimed as a great accomplishment, and her interpretation of the music of Gluck, Weber, Chopin, and Grieg is considered by all the great Continental critics to be unequaled.

(*Continued on page* 78)

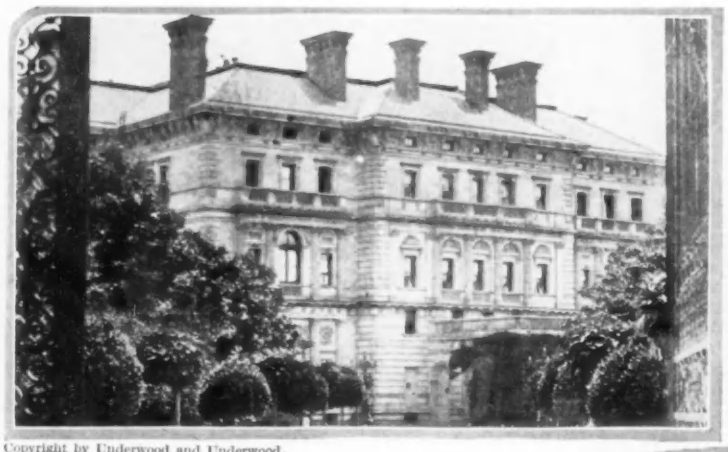
"Within the Law" takes Margaret Illington, who spent the summer at the country house built by her husband, Mr. Edward J. Bowes, near Ossining, New York, "en tour" until December, when she will appear in New York in a play by the English playwright, Mr. Henry Arthur Jones

In its cast when it opens in September, "The Money Makers" will count Vivian Rushmore, who is announced by the French painter, Paul Helleu, to be a perfect type of blond beauty

Ann Murdock, who has been engaged by Mr. Charles Frohman to play the leading part in "The Beautiful Adventure," which will open at the Lyceum Theatre, New York, on September 5

TO SPEAK OF THEATRICAL STARS IS TO HEAR THEIR RUSTLE IN THE WINGS

The acquisition of Phyllis Neilson Terry, a niece of Ellen Terry, by an American manager marks an important milestone in the career of Shakespearian drama in this country. Phyllis Terry, who has played Shakespearian rôles since she was seventeen and is a great Viola and a bewitching Juliet, will appear in New York in "Twelfth Night" early in November



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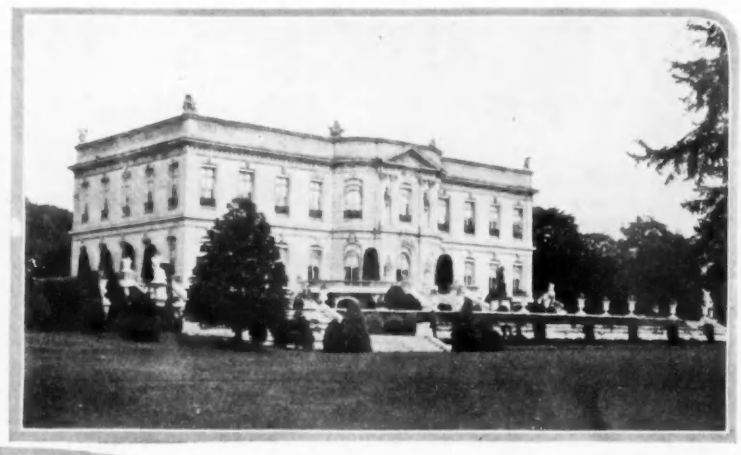
"The Breakers," the Newport home of Mrs. Vanderbilt, is built of beautifully carved limestone, and has been declared "the most perfect villa that we possess in the Italian style"



Double terraces lead to "The Elms," the residence of Mr. Edward J. Berwind. On the lower terrace are statues like those on the house, and on the upper is the bronze "Fury of Diante"

Over the low white wall that surrounds the estate, and through the trees, glimpses may be caught of "White Holme," owned by Dr. Barton Jacobs. Near the house lie gardens that once belonged to Miss Catherine Wolf

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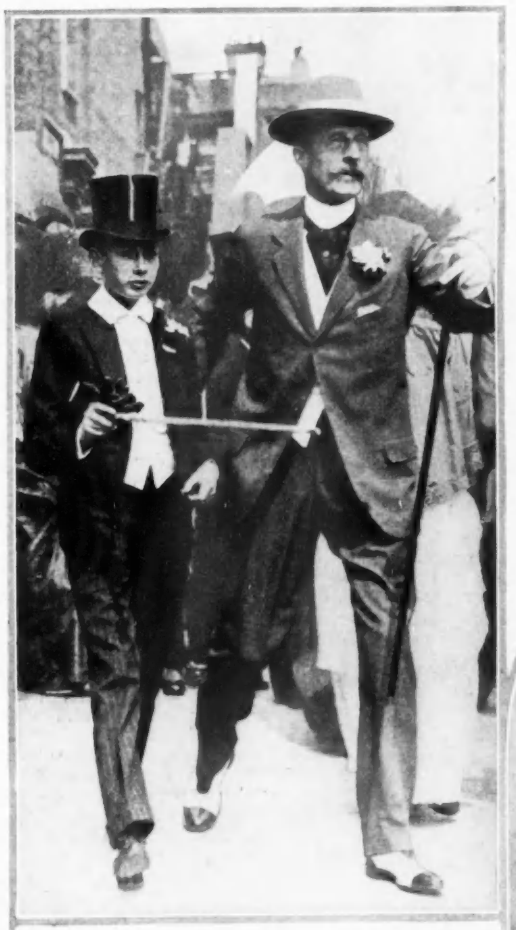
ARCHITECTURALLY NEWPORT VARIES FROM THE RAMBLING LODGE BY THE SEA TO THE TERRACED ITALIAN VILLA

Standing on Ochre Point with the Atlantic Ocean for background, "Honeysuckle Lodge," the gabled home of Mr. T. Suffern Tailer, forms one of the most inviting and picturesque of the Newport places

MODES FOR THE YOUNGER GENERATION UPON WHICH SOCIETY BOTH HERE AND IN EUROPE SETS THE SEAL OF ITS APPROVAL



Lord Chesterfield accompanying to the Eton vs. Harrow cricket match, Prince Henry, a recent but ardent Etonian, who is here dressed in the Eton boy's typical costume

No costume is smarter for a young girl to wear in the country than a corduroy hat, a sweater, a linen skirt, and sports shoes such as Miss Alice E. Chambers sponsors here

Copyright by Lafile Charles, England

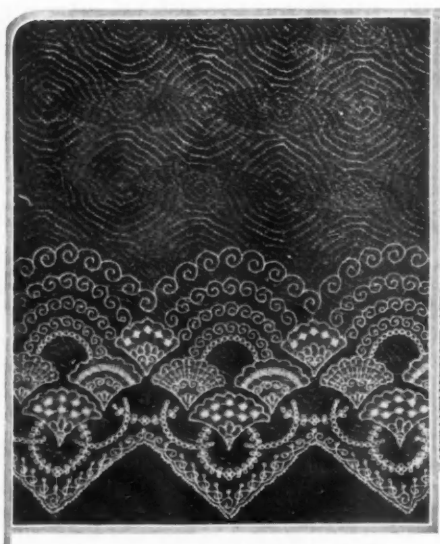
"Jimmie," the beautiful little son of the Duke of Santona, attests that up to the age of eight years a young man may successfully adopt the picturesque in dress

Photograph by Bachrach

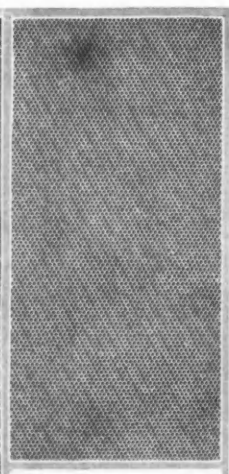
Miss Mary D. Landstreet wears the long-waisted lawn blouse, broad belt, and plaited skirt which are particularly becoming to the tall girl of ten or twelve years

Photograph by Bachrach

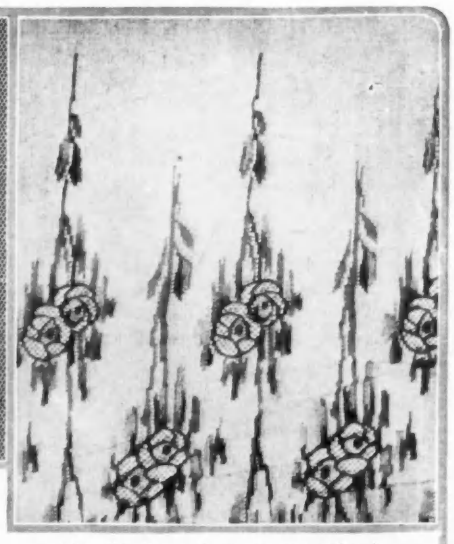
Charles H. Sabin, Jr., who is clad in the summer clothes most appropriate for a lad of about twelve years—white linen knickerbockers and a belted, blue serge coat



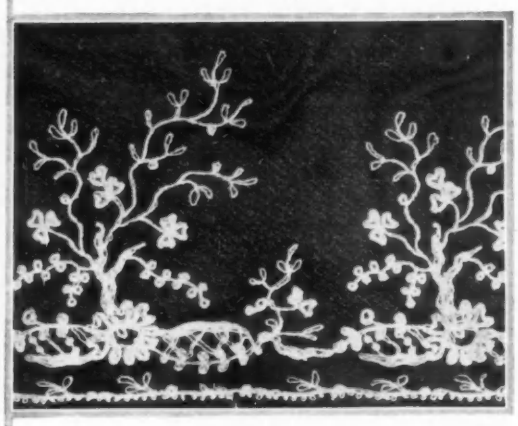
Cobweb texture and cobweb pattern with a delicate fan design characterize the lace called "cypress"



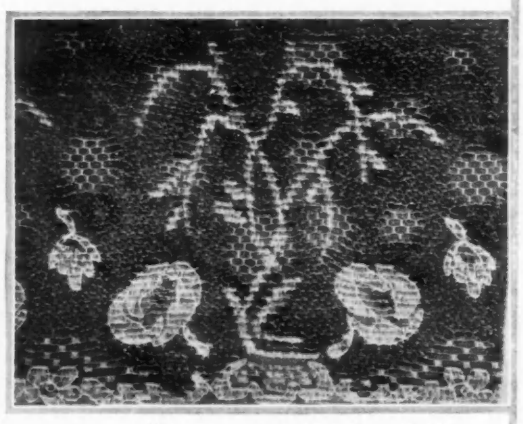
Callot net is of finest Italian silk, extremely delicate, yet durable and washable



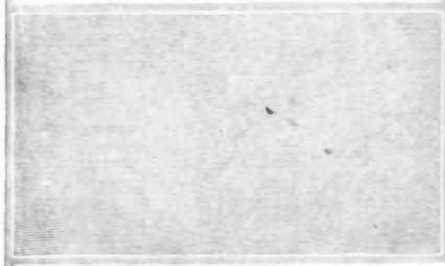
Chantilly lace adopts a conventional rose pattern quite different from its familiar flowing design



Exquisite thread embroidery on an almost invisible net constitutes "mignonnette" lace

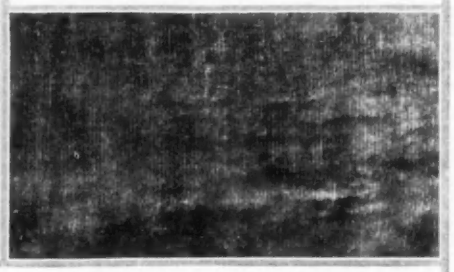


Silver and cotton threads curiously interwoven form "arras," a patterned "craquelé" lace

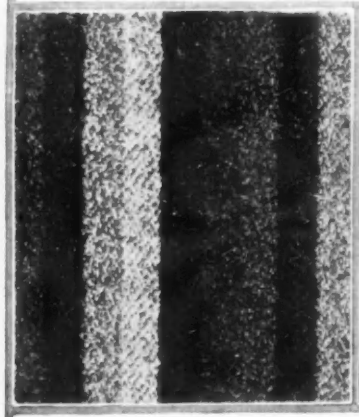


"Faille furlana" is by an infinitesimal amount less supple than the faille silks of last year

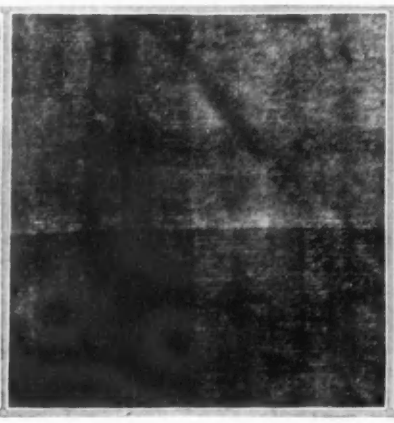
Among brocades to win favor is the silver-brocaded faille



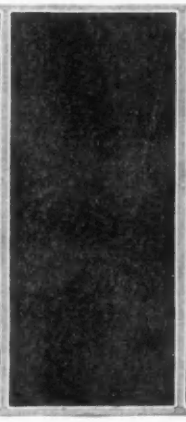
Light as a feather and supple as chiffon is the new velvet christened "velours d'amour"



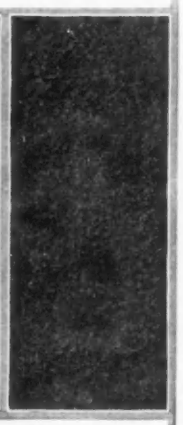
Black, blue-gray, and gray-green form the stripes in a Chéruit "velours de laine"



Chiffon velvet is one of the autumn materials which carries out the plaids of last spring



"Suède glove-skin" is soft and lusterless



Equally soft, but with high finish is "kitten's ear"

EXTREME FINENESS IN LACE AND NET AND HIGH LUSTER IN SILKS AND CLOTH MARK NOVELTIES IN FABRICS

A GLIMPSE of the season's novelties which are being imported by Haas Brothers gives a good idea of what well-dressed American women will wear during the coming season. Now that more than half of the lingerie and evening gowns are filmy creations of net and lace, lace and net rank among the most important of the new materials.

OLD FRIENDS IN NEW GUISE

The laces of the day are legion and all of them are fine. With the exception of filet, there are no heavy laces, and there are few allover laces or dead-white laces. The modish shades are ivory, champagne, pearl gray, beige, écru, *tilleul*, and a deep, rich shade of biscuit. Although the new laces are simply variations of old-time favorites, all rejoice in modern names. "Cypress" is a lace with a Japanese fan design on a spider-web mesh, and if one asks for "*mignonnette*," one is shown an exquisite thread embroidery on a net so sheer as to be almost invisible.

"Arras" is a *craquelé* net lace composed of silver and cotton threads interwoven in a curious way. A quaint embroidered design on a fine Manilla net is known as "fontange," and a new Margot lace with a spider-web mesh is christened "Santa Margharita." There is a new black Chantilly which has an odd, conventional design instead of the graceful pattern that is familiar in Chantilly, and Spanish mantilla lace with a filet mesh is also new. An exquisitely dainty lace of gold and silver is called "frizure." The gold laces of this season are wonderfully effective, as the metal threads are run through the sheer net in artistic, straggling flower designs.

All laces have extremely delicate net grounds, but there is a great variety in the size and shape of the net mesh. The irregular mesh of the *craquelé* lace is already familiar; another lace has an oblong mesh set horizontally at the edge of the flounce and perpendicularly at the top, or viceversa. "Jamelle" has a net mesh of a different kind from the body, introduced in the embroidery at the edge. A beautifully sheer silk net with a small even mesh, known as "Callot net," is made from very fine Italian silk, and, in spite of its extremely delicate, cobwebby appearance, it is durable and will wash.

FINE LACES AND SOFT SILKS

All of the laces come in flouncings, for this is a season of flounced skirts. Even the transparent lace sleeves which are such a feature of the dress of the day are usually made of deep lace flouncings, with the lower edge of the flounce placed at the shoulder. The recent Paris races gave us many surprises in sleeves, the most conspicuous of which were the long tight sleeves of black Chantilly set in a severely tailored dress of blue serge, and the sleeves of dark blue tulle which gave great cachet to a ruffled frock of white taffeta.

The silks of the season and the cloths, also, are very soft, as all are designed for full or draped skirts. Much prominence is given to materials with a high luster, whether in cloth or silk. Even the taffetas have such a glacé finish that they might almost be mistaken for shot taffetas. In the Haas offerings, satin, faille silks, and velvets predominate, and new weaves are *satin d'amour*, "faille furlana" and *velours d'amour*. "Faille furlana" differs from other faille silks by

(*Continued on page* 114)

Bernard heralds the new plaits by box plaiting a suit not only in the skirt but in the coat, not only in front but in back. The "velours de laine" is checked in grays—the stone gray just launched in Paris—and the collar, though half concealed by fitch, matches the lighter shade of gray

The long lines of the coat, the dark green color, the flare of the skirt—in this suit are three items new in the coming season. The suit is of zibeline, but the buttons and the buttonholes, the cuffs, the revers, and the inverted lining of the collar are of green broadcloth to match

It seems incredible, but yet here it is — the skirt long and flared, and even with tucks around the bottom. Otherwise this is a most conservative street frock of blue serge, with black satin inserts on waist and skirt, a black satin belt, and a triple collar of serge, black satin, and white satin

LONG FLARING COATS, LONG FLARING SKIRTS, PLAITS—THE NEW SILHOUETTE ASSERTS ITS RIGHT TO TAPER UP, NOT DOWN, AND MAKE POSSIBLE A LONG STRIDE TOWARD FREEDOM

Of Kaiser blue "velours gaufre," a moire chiffon velvet, trimmed with kolinsky, a fabulously expensive fur that resembles Russian sable, is this evening wrap which depends upon sumptuousness to give countenance to its eccentricity: it is not a cape for it has one sleeve, and not a coat because it has only one

Flaring collar, flaring sleeves cuffed with delicate, natural gray fox, and flaring skirts leave no doubt that this coat is cut in the newest way; and clay colored teberrine, a new material more woolly than duvetyn and with a deeper nap than "velours de laine," marks it a coat of the autumn fashion

Chiffon velvet is used here in that depth of corbeau blue against which the golden marten of the trimming glints in richest relief. One great, amber button accomplishes the fastening, below which the wrap flares to show the Russian influence which has so successfully invaded the fashions and affairs of the day

TWO EVENING WRAPS SHOW UNMISTAKABLY RUSSIAN LINES, AND A THIRD HESITATES BETWEEN THE NATURE OF A CAPE AND A COAT

Suggesting the crest of a very large chanticleer, a brown wing, mottled with white, rises above a narrow-brimmed, close-fitting, Germaine turban of "tête de nègre" moire faille silk combined with "tête de nègre" velvet

The large hat, rival of the turban, finds a smart exponent in a Germaine model of black panne velvet with wide, flat brim cut out in front, trimmed with black ostrich feathers, and banded with metallic braid terminating in a bow

The piquant of feature may wisely wear a high turban of draped black velvet, surmounted with a white diamond of iridescent tinsel cloth, above which two black, burnt ostrich feathers float out airily in opposite directions. Hats from Waters & Co.

A French afternoon hat with a sloping crown and a brim that widens at the back is developed in "tête de nègre" velvet, and trimmed with exquisitely harmonizing ostrich pompons in gray, "tête de nègre," and myrtle green

Metallic cloth, which, with metallic trimmings, is successfully invading the precincts of the ostrich feather, forms the crown of a large hat of "sphinx" gray velvet and the bow which catches up the rolling, heart-shaped brim

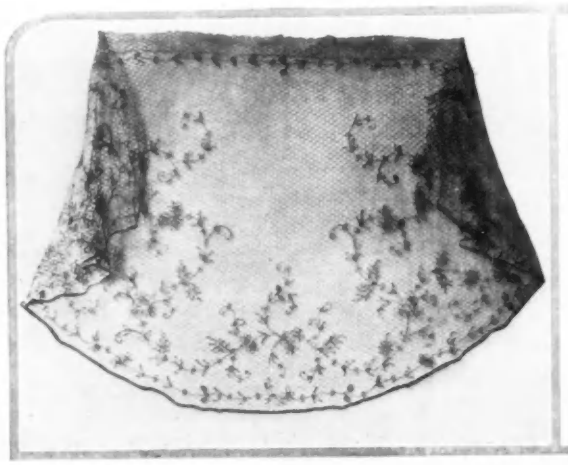
Monkey fur, which entered upon its present cycle of favoritism through the medium of Auteuil frocks, appears on a Suzanne Talbot hat of black velvet, under a band of metallic ribbon of the new gun-metal shade known as "sphinx"

Black velvet poppies and a burnt ostrich feather, long drawn out, perch unexpectedly on the edge of a black velvet hat, which scoops up precipitously on the left and dips proportionately on the right to give a semblance of balance

At the upper right is a Marguerite and Léonie version of the small hat to be worn with tailored suits. Rolled back upon the wall of white-tipped, corbeau blue hackle-feathers, which entirely conceal the "sphinx" velvet crown, is a narrow velvet brim. Models from Kurzman

Sketched in the middle at the right is a broad-brimmed velvet hat, an Esther Meyer model in "loutre," a brown which just escapes the depth of "tête de nègre." Burnt ostrich feathers in the same shade of brown surround the high crown

As if to condone its tendency to spread in every other direction, the brim of a Suzanne Talbot hat of corbeau blue velvet, bound with blue silk and trimmed with burnt ostrich, rolls sheer back at the front against a bow of metallic ribbon



The new circular veil, which may be worn just to the nose, but, preferably, should be worn so the open part falls over the face and the lace edge is drawn loosely about the throat and caught in the back

TO EVERY SEASON ITS SAILOR

Though Swayed by All the Modes of the Moment, the Sailor-hat Adheres Closely Enough to Type to Prove that a Sailor's a Sailor for a' That

Wired into a chou like a full-blown chrysanthemum is the many-looped bow which trims a Marie Crozet sailor of white satin with crown at its highest and brim at its broadest

Paris reverses the convention of parasol sticks so they taper the wrong way and avers that a sailor may disregard precedent and widen its brim in an outward sweep at the back

By making it of white satin with corded pump bow and double edge, Talbot varies the standard sailor just enough to make it his own

Seen through the eyes of Reboux, a sailor is a small, round, felt hat, banded with felt, and buttoned alike in front and in back with three buttons

Four tufts of snowy ostrich pompons raise a black velvet sailor to the rank of an afternoon hat

Worn at just the right tilt, a sailor trimmed with a lance-like quill is smartness incarnate

Whatever the observer may name this black velvet hat, François proclaims it a sailor

NO matter what the general tendency of the mode may be, sailors indicative of the individual tastes of Parisian designers are always shown. These hats vary, of course, and each season submits gracefully to the dictates of the prevailing fashions, now showing broad flat brims, now small high crowns. But notwithstanding this seeming elasticity as to details, these hats are unmistakably sailors.

Last year, in a season of small hats, Lanvin and Georgette showed rather large sailors, which came seemingly at the turn of the tide and pointed the way toward the larger hats of this winter. The present trend of millinery is toward a rather wide-brimmed hat with a crown of medium size, and on this page are shown some real sailors which follow these lines. The well-modeled brim is the distinctive feature of the mode.

BLACK AND WHITE ENTERS THE FIELD OF AUTUMN MILLINERY, STILL SECURE IN THE PRE-EMINENCE WON AMONG THE MODES OF SUMMER

AMONG the early autumn offerings of the Paris milliners are the four hats illustrated on this page, all of which instance the popularity of black and white, unrelieved by color.

At the upper left corner of the page is sketched a Talbot model, which has received the fitting title of "Dashing Jack." The close, black velvet hat is entirely plain, but the narrow brim has a pleasing roll and the crown takes a novel shape, coming to a decided point in the center. Extravagantly long, white wings fastened at a telling angle in the middle of the front are the cachet of the mode.

Just below this hat is a small black velvet model by Reboux, which is turned back from the face after the manner of a turban and pressed into a quatrecorn shape, each angle holding a soft, curling pompon of white ostrich feathers tipped with black.

The two hats shown on the lower half of the page demonstrate the tendency to wide brims and small stiff crowns. That at the bottom of the page, which is a Maria Guy model, recalls the transparent brims of the late summer hats, by an edging on its brim of tulle. Its single burnt ostrich feather contrives to soften the lines of both crown and brim. The straight brim of the other hat is rolled slightly and edged with a band of white maribou, touched here and there with black.

An autumn suggestion from Marie Crozet, which appears in the photograph at the right above, is a combination of black satin and paradise on a shape which was obviously inspired by the Turkish fez.

Three curly feathers, two blue to match the hat, and one of a lovely rose shade to match the rose almost hidden in their depths, droop over the broad brim and by their very smallness accentuate the sweeping proportions of a Talbot hat of Corbeau blue velvet

A rose with silver and white velvet petals weights the brim of a Lewis hat of white Georgette crêpe, crown-bound with silver ribbon, brim-edged with ermine, and partially faced with black velvet to frame the face

Of Corbeau blue velvet, which bids fair to become a worthy rival of black velvet, is this autumn hat trimmed with two flat, wing-like rosettes of Corbeau blue grosgrain ribbon and suggesting the military model that is destined to become very popular

Careening to the left as though to establish a balance of weight is the prodigiously big bow of royal purple velvet which all but obliterates the crown of a royal purple, Varon model of a new hat material somewhat like a silk gabardine. These models from Joseph

Having tipped as far over the right eye as seems discreet, this smart Varon tricorn of black felt with a black antique (silk beaver) facing dares a black silk tassel which dangles almost to the chin. A bow of Kaiser blue, faille "ciré" ribbon is the only trimming

A new material—a soft, satiny cloth, and a new style—the redingote, assure a suit a long lease of life

SMART FASHIONS *for* LIMITED INCOMES

A Word in Time to Warn the Shopper Who Must Select Color, Fabric, and Mode with a View to Economy As Well As Fashion

IT IS the part of economy at this season to delay the purchase of the winter wardrobe as long as possible. In the first place, the styles are not settled, and also, just now, the prices are at their highest. But for those women who must assemble a wardrobe now, it is important to select as advanced styles as possible, that they may not be passé before winter really arrives. A dress, a suit, a separate coat, a cape, a tailored and a dressy blouse are all mainstays of the wardrobe.

THE AUTUMN SHADES AND COLORS

Almost as important as the style of a garment is the material used for it. There is now some authoritative information to give as to weaves and colors. Cloths, failles, silks, and velvets are all very soft and usually show a luster, which is a decided change from the wool velours of last season. Many of the new shades are dull; even midnight blue, which was particularly dark, is, if possible, duller. Although in Paris it has been blue, blue, blue, a change is likely to come with the autumn, and dark blue will share its popularity with dark gray, brown, and green. A smart shade of the latter color that is very new is dark, and the most artistic shade of green imaginable. Raisin and Japanese blue, all in the dullest of dull tones, will be worn. Therefore, in selecting a frock, see that the material is right in color and in surface, the latter to be either satiny or, as in faille, ribbed.

The dress illustrated at the right on page 61, is made in the long waisted, semifitted style, with the long flaring

This year the serviceable separate coat is shorter and wider than for many a day

A grateful addition to the limited wardrobe is the cape for afternoon and evening wear

Lace combined with silk is appropriate for the elaborate afternoon waist which alternates with the tailored waist of morning

tunic which barely reveals the underskirt. The underskirt, by the way, has become a bit fuller than it has been, and in some instances has disappeared altogether. This frock made of green faille with collar and cuffs of white lawn would be most serviceable as a street frock, as it is warm enough for early autumn. Or, if something heavier is desired, a very fine serge in green would be good for this mode. The long waist is not proving so trying as was first anticipated, and may be adjusted to suit the individual figure by the fit at the waist-line. So gradually has the large waist come, that this almost straight effect unbroken by a belt makes less difference in the silhouette than would be supposed. The back of the model suggests a coat, but looped over in the front is a sash coming from the sides only. As with all dresses made after this fashion, the buttons are quite a feature; they are set very close together and are covered with either the material or a satin to match it.

THE REDINGOTE COAT

The suit illustrated at the left on page 60 shows a coat of the new, long redingote order, but which is so trimmed by braiding as to suggest a shorter one. Models on this order will be worn, and, owing to their extreme length, they can not be of a very heavy material. Consequently, the soft, satiny, cloth fabrics will be much used, in black, green, blue, and brown. This could be developed in any of these colors, with the collar and cuffs of velvet to match, and the broad revers of faille silk in a lighter shade of the same color. The braiding which forms the deep belt or short coat effect is done in soutache of the same shade as the cloth. One button, covered with the material, fastens the coat. The skirt is cut on plain, straight lines with a hint more width, rather than flare, at the bottom, and is trimmed below the knee, at about the depth of a long tunic, with a band of braiding to match that used on the skirt of the coat. If fur is preferred for winter wear, it could well be substituted for the velvet on the collar and cuffs.

CHOOSING COAT OR CAPE

Another very smart coat is the separate coat illustrated second from the right on page 60. The fulness, noticeable in this below the broad belt, makes it imperative that a light weight material be selected here also. Cloth could be used for it, and the coat could be worn appropriately with a skirt or frock of silk or taffeta. This model fits rather loosely, with long sleeves finished by broad cuffs which are in harmony with the equally broad collar and wide, soft belt. The coat is cut in one piece from the shoulder to the hem, with the fulness given by the flare cut into the lower part below the belt. The back, like the front, has a panel section, while the sides and sleeves are cut in one, to give the loose fit. For a top-coat, the rougher ribbed cloths in dark green or gray would be preferable.

The cape when it first appeared last spring was a very smart garment indeed, as well as a very useful one, and now, although not new, it has in the wardrobe a peculiar place of utility, which endears it to well-dressed women. It may be slipped on over an afternoon dress for a tea or a reception, or it may be worn to the theatre over a dinner gown, or again for informal evening wear it is useful. The one sketched at the lower right on page 60 is of cloth and is made rather different from most capes by the double shoulder capes of satin which matches the waistcoat. Deep purple is an excellent shade for this model and enough of contrast is given

(*Continued on page* 88)

The plain blouse such as this, which we must have with us always, may be developed in crêpe meteor with piqué collar and cuffs

Of serge, perhaps in the new shade of dull green, this coat-frock would serve for street wear even after the snow flies

THREE OF THESE STRIKING HEAD-DRESSES SELECTED THE CIRQUE MOLIER AS THE SETTING FOR THEIR BIZARRERIE

THE FOURTH HEAD-DRESS GRACED THE "AMBASSADEURS," ON THE HEAD OF ONE OF THE WELL-KNOWN PARISIENNES

UNIQUE of its kind is the Cirque Molier, for only amateurs take part in the entertainment and not tickets, but invitations, are the open sesame. But one performance a year is given, and this always takes place immediately after *la grande semaine*. The invitations of this season announced a *soirée équestre*, and the performance was enthusiastically applauded by a brilliant and fashionable audience. Monsieur Molier and Mlle. Blanche Allarty furnished the most brilliant numbers of the program and performed prodigious feats with their horses.

The long program of feats of horsemen, wrestlers, tumblers, and trained dogs was broken by a *concours de coiffures*, in which well-known actresses took part. The sketch at the top of this page was made from the coiffure of Mlle. Lucienne Guett of the Odéon. This head-dress was formed of a tight, black velvet bandeau, held in place by a narrow chin-strap of velvet, and two large, cut jet ornaments which completely covered the ears. Stiff black aigrets standing erect formed a row across the back from ear to ear, and the black of the head-dress was echoed in the jet buckles on the white gown and in the string of jet at the throat.

Another very smart black and white head-dress, which is illustrated at the bottom of this page, was that worn by Mlle. Georgette Lhery of the Théâtre Femina. It was of black velvet and large milky white pearls, and had a tremendously long black aigret wound with pearls, which was fastened low at the side and slanted down. Against the fair hair of Mlle. Lhery the effect was charming.

The blondness of Mlle. Forzane was enhanced by a black velvet band, which circled her head and flowered with spreading petals of black tulle

While emphasizing her beauty by an extravagant tower of aigrets, the Parisienne deftly stops her ears to the flattery of an admiring world by plaques of jet, held by a chin-strap

All in the interests of symmetry, six branching aigrets turn three each way and a long emerald drop is balanced by emerald earrings on each side and an emerald pendant below

Inspired by the tail of the comet was this head-dress of black velvet with a sweeping black aigret bound with milky white pearls

At the right on this page is illustrated an emerald green coiffure which was both original and becoming. Six paradise fronds branched away from the front of an emerald velvet bandeau and a long, pear-shaped emerald fell almost to the bridge of the nose. Long pendent earrings of emerald and a chain with one pendant emerald carried out the vivid color scheme.

A striking head-dress, sketched at the left of the page, was worn by Mlle. Forzane at the "Ambassadeurs." A velvet bandeau supported cactus-like leaves of tulle, grouped at the front.

SEEN *in the* SHOPS

Suits That Divide Coats into Redingote and Godet Styles; Frocks and Hats of Autumn; a Collar or So; and Some Odd-ends of Household Accessories

Compromising between the plain, starched organdy chemisette of this summer and the frilled chemisette of last summer, fashion discovers the plaited model and proclaims it the collar of the coming winter. Chemisette, $1.25; hat, $9.50

Having exhausted their own resources, feathers turn to imitating flowers, as shown on this smart velvet sailor. A chemisette abjures plaits in front, but slips in a few at the back; $8.95. The velvet sailor comes in dark colors; $5.95

Practicality and fashion meet on equal terms in this serge frock with full skirt and long waist; $22.50

The godet coat, one of the signs of the new season, is developed in this gabardine suit. Suit, $45; hat, $16.50

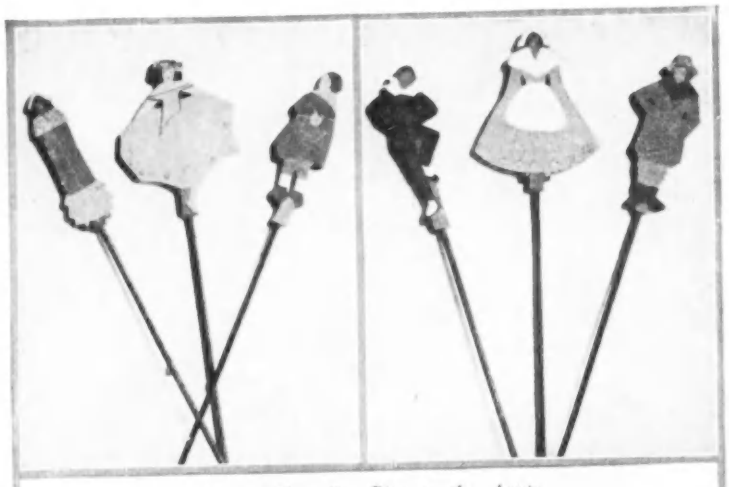
The revival of the redingote, so becoming to many figures, is heralded in this smart model; $27.50. The velvet tricorn is very new; $15

Instead of being overcome by its popularity, the straight waist shortens its length to obtain originality. Frock, $16.50; hat, $12.95

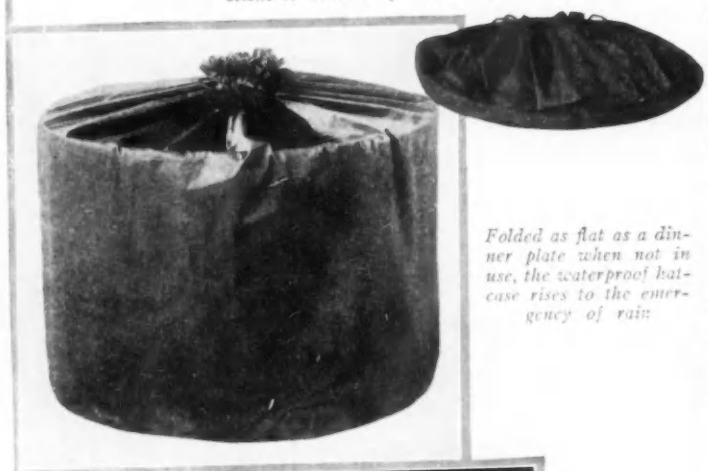
NEW autumn hats, suits, gowns, and blouses, to say nothing of a host of accessories, are making the shops as attractive as only beginning-of-a-season shops can be. The suits are mostly smart, simple models of serge, gabardine, covert-cloth, and similar materials that are particularly acceptable for early autumn use.

The two suit models sketched, one at the right in the middle, and the other at the lower left of this page, illustrate two of the most pronounced styles in coats shown thus far this season: the flaring, godet coat and the redingote. In each case the coat is accompanied by a simple and not very narrow skirt.

There are many women who look their best in a plain, well-tailored suit in which line is the noticeable feature. Such a suit requires fine materials and the best possible tailoring. There was a day when these qualities were obtainable only in custom-made models, but demand has now resulted in a particularly high class of ready-made suits that merit the attention of discriminating purchasers. Such a suit is that shown at the right in the middle of this page. The coat flares from the waistline and gives something of the effect of a riding-habit. The simple fastening under one bone button, and the two blind eyelets in the lapel, lend it that air of smartness which often makes



Demure Prunella, Pierrot, the Aunts, the Gardener, and the Gardener's Boy, all figure in a painted set of garden sticks to hold the flowers erect



Folded as flat as a dinner plate when not in use, the waterproof hat-case rises to the emergency of rain

Never wind that blew would dare to slam a door with puss braced against it in her characteristic, "millions for defense, but not a cent for tribute" attitude

A tea-table plate, gay with color, and set in a conveniently handled rim

Soft, washable white satin, which has proved so acceptable in blouses, forms this smart, tailored model. Price, $5.95

a simple suit really distinguished in appearance.

The skirt of the suit described is perfectly in accord with the coat, for while it is simply designed it is, nevertheless, decidedly of this season. A wide, flaring belt, which gives the long waist-line so much in demand, is particularly good. The suit is shown by a Fifth Avenue shop and may be had in blue or black gabardine of an excellent quality, and in both misses' and women's sizes. The smart, black velvet hat trimmed with white wings which is illustrated with the suit in question is in one of the close-fitting, new shapes and is shown at the same shop.

AN AUTUMN COSTUME

The suit sketched at the lower left of page 63 is an example of the redingote, which is once more in fashion and is always becoming to certain figures. The box-like top of the coat illustrates a fashion seen recently in both gowns and suits, and the skirts of the coat, which are cut in one piece with the upper part of the back, give the length of line that is appreciated by many women. This suit is shown in dark blue gabardine or in black gabardine, and it may be ordered, for the same price, in a covert-cloth of a new shade, a greenish tan that is unusually good-looking.

Sketched with this suit is one of the new, black velvet tricorns that promise to be worn a great deal this autumn. The sole trimming of the hat is a tiny spray of dull gold, wild roses and leaves. Metallic flowers such as these, as well as metallic braids, are seen on many of the best French hats.

TRANSITIONS OF THE LONG WAIST

While basques in their initial form have grown far too popular to be worn by those who proclaim the newest fashions, there are still various developments of the mode that are quite attractive and far from common. In the little serge dress shown at the lower right of page 63 the straight lines of the waist with the skirt and overskirt attached, give almost the appearance of a suit and illustrate one of the most recent phases of the straight waist. This dress may be said to illustrate one type of the new coat-dress which has recently been seen in Paris and which receives its name from the fact that although it gives the appearance of a coat and skirt, it is in reality a dress. The model shown is made of navy blue serge, and the only trimmings are a white satin collar and black bone buttons which fasten the frock and trim the waist at each end of the four wide tucks in the back.

With this frock is sketched a good-looking hat copied from a Lewis model of moire silk with the new, upstanding trimming. This hat, which may be had in black or in a color, is made of wide ribbon which is tied in a soft knot with the upstanding loops in front.

Another long-waisted dress is shown in the sketch at the left in the middle of page 63. The material, in this case also, is blue serge. The only trimming is the black satin which forms the collar and the cuffs. The buttons are bullet-shaped and covered with serge.

The skirt is a side-plaited model and is entirely separate from the waist. The unusual waist-line, the pretty arrangement of the sash, and the long, straight lines of the frock make it particularly smart and new in appearance. The character of this dress particularly suggests its inclusion in the early autumn wardrobe as a useful frock for shopping, short trips, and general wear.

NEW CHEMISETTES

A simple and pretty white organdy chemisette with one of the new, plaited collars that have just been introduced is shown at the upper left on page 63. It is trimmed with organdy covered buttons. A black velvet ribbon encircles the neck and ties in a tiny, flat pump bow in the front. Sketched with the chemisette is one of the new, black velvet, sailor-shaped hats. It is smartly trimmed with antique silver ribbon and two thin, black, quill-like feathers.

One of the new French chemisettes, shown in an Avenue shop, has an attractive and unusual starched collar that turns down in deep points in front and shows many side plaits in the back, as illustrated in the sketch at the upper right on page 63. The front of the collar and the front of the chemisette itself are prettily hand-embroidered, and the pearl buttons which fasten it are oddly shaped.

Illustrated with the chemisette described is a narrow-brimmed, velvet sailor trimmed with an odd feather fantasy which looks quite like a flower with brown outer leaves and a yellow center. Sailors such as this are seen in the collections of many of the French milliners. The sailor shown may be had in dark tones such as *tête de nègre* and bottle green.

The tailored, white satin blouse shown at the top of this page is an extraordinarily good value and is partiularly attractive because of its

(*Continued on page* 78)

THE LONG WAIST TRIUMPHS OVER ITS OWN POPULARITY, AND THE CAPE OF THE PASSING SUMMER LEAVES ITS IMPRINT ON A SUIT OF THE AUTUMN

Refusing to be submerged in its own popularity, the basque model appears in this suit of green gabardine with clever tailoring to give it originality. The narrow straps on the shoulders are piped with deep green silk like that of the collar and cuffs, and, in imitation of the scallops under which the basque fastens, are each finished with a button. A succession of tunics forms the skirt

"It will be many a day," says the cape, "before I lose my influence on fashion, for have I not caused this demure little coat of dark blue serge to drag off the shoulders cape-wise and flare as never coat flared before?" Blue velvet edges the tabs on the cuffs, on the collar,—which may be drawn snugly about the throat,—and on the skirt, which acknowledges the new order in a few plaits

Snug from neck to hem is this autumn frock of dark blue, ribbed faille, with sleeves as frugal as the long waist itself and set in without a wrinkle anywhere. The collar, of black satin which matches the cuffs, opens in a V as deep as a daytime V may be—in fact, almost to the top of the wide, unwrinkled girdle—and a bit of sheer white batiste fills in the opening at the neck

THE VOGUE PATTERN SERVICE

Patterns on this page are 50 cents each for coat, waist, or skirt, or $1 for a costume. Sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure

An illustration, directions, and material requirements come with each pattern. Order from The Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, N. Y.

Nos. 2392/17-2393/17

A tiered skirt finished with the selvage, and a chemisette that drops low but not to the belt, are new variations of a smart and conservative style

Nos. 2658/17-2659/17

A long skirt with fulness below the knees, a flared coat, deep cuffs, a roll collar—these, in a suit of velours serge, fashion an autumn suit

Nos. 2652/17-2653/17

The long tunic is still a favored mode, and this costume in a dark, somber green satin or crêpe de Chine makes an admirable use of it

Nos. 2666/17-2667/17

With a waist of serge, a skirt of serge, and tight, satin sleeves, this coat-frock could be worn until the snow flies

Nos. 2656/17-2657/17

A plaited, black satin skirt topped by a coat-bodice of blue serge with black satin sleeves is a good street style

WITH the return of the long coat and fuller skirts, soft, light fabrics have come back into fashion, finished, as a rule, with a high, satiny luster. And, perhaps to counteract the effect of the high luster, many of the new shades are dull. Even midnight blue is duller than last season. The newest shade is stone gray, called "sphinx," but there is also a new and popular shade of green that is the most artistic shade of dull, somber green imaginable.

Among the other smart shades for autumn are seal brown, Russian green, raisin, and Japanese blue—all in dull tones. "Lanvin red" is a dull Bordeaux, and "Chéruit green" is a dark olive.

Nos. 2660/17-2661/17

It might be said that the longer the coat the smarter the suit, so popular does the new redingote promise to be

Nos. 2615/17-2616/17

Plain Deauville suiting in the new stone gray, with dull striped suiting as inserts on waist and skirt for contrast

Nos. 2577/17-2578/17
An afternoon frock adopts a plaited skirt half veiled by lace flouncing

Nos 2617/17-2618/17
A version of the serge and satin coat-dress for the first autumn days

Nos. 2619/17-2620/17
Plaits in the back of this coat-frock allow a welcome freedom for walking

Nos. 2621/17-2622/17
To allow the new freedom at the foot-line, the skirt is lifted in the back

Nos. 2322/17-2323/17
A gracefully draped skirt peculiarly adapted to soft satin or crêpe

The patterns on this page cost 50 cents each for waist or skirt. Sizes, 34 to 40 inches bust measure, 24 to 30 inches waist measure. An illustration, directions, and material requirements come with each pattern. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York

Nos. 2670/17-2671/17
In this afternoon frock a bodice of satin tops a skirt of satin veiled by a tunic of crystal embroidered net

Nos. 2674/17-2675/17
In a coat-dress with a plaid skirt full and flaring, a plain blouse small and snug, and a tiny suède belt between, the new silhouette becomes a thing realized

Nos. 2676/17-2677/17
The long-waisted dress with skirt draped in the old-fashioned polonaise fashion, represents the latest whim

THE LONG TUNIC, THE LONG WAIST, THE FULL SKIRT, —THESE ARE PREDICTIONS FOR THE AUTUMN MODE

PATTERNS *for the* DANCE FROCK *and* ITS COAT

Filmy Creations of Net and Lace Are among the Popular New Evening Frocks

Nos. 2591/17-2592/17

Callot net, a very sheer, Italian silk net that is very durable, could be used to veil a glacé taffeta in an orchid shade

Nos. 2593/17-2594/17

If of satin with the new, high luster and a pearl sheen, a pearl tassel and pearl-embroidered drop-skirt would be effective

No. 2613/17

Not a coat and not a cape, but the proper mixture of the two, this wrap could well exploit black and white stripes

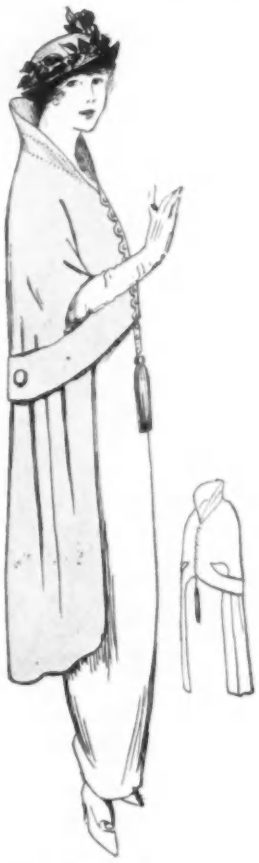
Nos. 2589/17-2590/17

This frock in the new yellow—almost the shade of yellow chartreuse—veiled by a gold thread lace, would be exquisite

Nos. 2410/17-2411/17

Net and lace frocks bid fair to have as great a vogue as in last season, but the lace should be a color not quite white

The patterns on this page, sizes 34 to 40 inches bust measure, and 24 to 30 inches waist measure, are 50 cents each, except Nos. 2609/17 and 2573/17, which are $1. An illustration, directions, and material requirements come with each pattern. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York



No. 2573/17

The open front, the long back, the flaring collar, the half coat, half cape effect—these are all in the season's mode

VERY many of the new evening gowns are filmy creations of net and lace, and net and lace are among the important materials to be chosen for fashioning dance frocks for the coming season.

With one accord, the laces are very fine. The most modish shades in laces are ivory, champagne, pearl gray, beige écru, *tilleul*, and a deep shade of biscuit. There is a very beautiful, sheer silk net that in spite of its cobwebby appearance will wash. It is made of a very fine Italian silk and has a small, even mesh. A great variety of laces appears in flouncings, as this is the season of the flounced skirt. Even the transparent lace sleeves that are such a feature of dance frocks are usually made of deep lace flouncings.

Gold and silver laces are exquisite this year, and the metal threads are woven through sheer net in artistic, straggling designs. A new *craquelé* lace has silver and cotton threads interwoven to give a most charming effect. Soft, supple materials with an occasional design of interwoven metal threads are being shown by the French makers, and tinsel fabrics, in general, will be much worn.

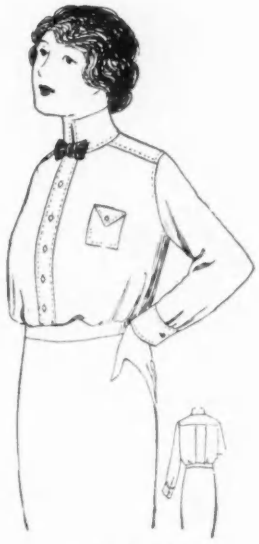
Orchid is one of the leading colors for evening wear, though salmon, yellow, and rose are all favored. Satin, as well as many of the new silks, shows an increased luster, and in the new taffetas it appears as a pearl sheen that makes an extremely effective background for the pearl and bead trimmings that will be used this winter.

No. 2609/17

For evening, black velvet, lined with a heavy, soft, white taffeta blocked with black roses, would be most effective

No. 2596/17
One version of the surplice blouse that is very simple to make and becoming to wear

No. 2373/17
By its collar and cuffs is the tailored blouse of this season distinguished from that of last



No. 2117/17
Simple, trim, correct, the very tailored blouse has always its place in the complete wardrobe

No. 2614/17
Developed in white handkerchief linen, this French model is unusually smart in style

THE SEPARATE BLOUSE ASSERTS ITS OWN IN ALL OF THE FOUR SEASONS

THE separate blouse is receiving its proper share of attention in the autumn calendar of fashions, and fabrics especially designed for it have made their appearance. Among materials for tailored blouses, satin will always hold a prominent place, and striped silks in black and white, and blue and white, in stripes ranging from one-eighth of an inch to two inches wide, are smart in the crêpe weaves. For elaborate blouses Georgette crêpe is very satisfactory, as it is a crêpe chiffon and yet the better, heavier qualities will wash. Pussy willow taffeta will still be worn in the coming winter both for tailored and more elaborate blouses. A satin barred voile in backgrounds of navy, green, wistaria, and white is extremely effective, as are all satin barred materials. A new satin striped marquisette in wide stripes is also used as a material either for blouses or for frocks.

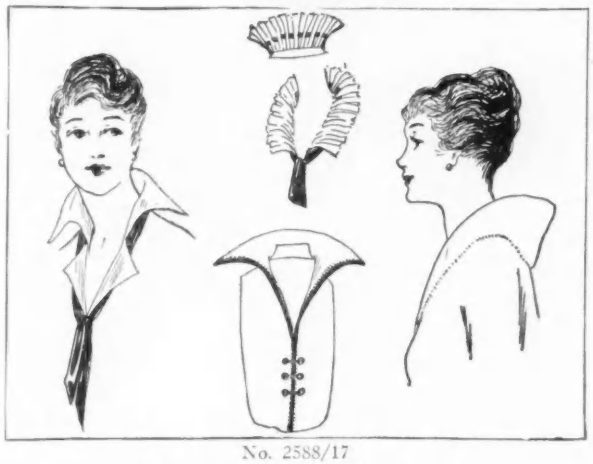
The popularity of the coat-dress makes No. 2680/17 a particularly timely pattern, for such a coat-bodice may be worn over a separate skirt to give the effect of the coat-dress. For instance, should the bodice be made of serge with black satin collar, cuffs, and sash, it could be worn with either a serge or a satin skirt. The snug sleeves are set in without any fulness, and extend well down over the wrists.

Note—The patterns on this page, sizes 34 to 40 inches bust measure, are priced at 50 cents each. An illustration, directions, and material requirements are given with each pattern. Order from The Vogue Pattern Service, 443 Fourth Avenue, cor. 30th St., New York City

No. 2680/17
A long-waisted bodice such as this may be worn over a separate skirt, in the style of the autumn coat-dress

COLLARS TO WEAR WITH BLOUSES AND BLOUSES TO WEAR WITH SUITS

No. 2484/17
Pressed-in plaits, set-in sleeves, and the flared collar are features of the autumn mode for blouses



No. 2588/17
Four ways of designing the flared collar come in one pattern for 50 cents

No. 2556/17
Allover lace promises to be popular, and with the material of the skirt would fashion a smart blouse

THE AUTUMN TOP-COAT *and* SEPARATE SKIRT

Nos. 2567/17-2568/17

A tailored blouse adapted to the newly favored striped marquisette, and a skirt which is smart with or without the yoke

No. 2669/17

"Teberrine," the newest of materials, is admirably suited to this half-belted, flaring, and altogether newest of top-coats

Nos. 2498/17-2499/17

Of masculine simplicity is a sports model which could be attractively developed in a light weight corduroy, or in flannel

THE serviceable top-coat has never been so popular or the suitable materials more attractive than they are this autumn. "Teberrine," zibeline, *velours de laine*, and broadcloth are most favored. For lining the top-coat or suit coat a soft, heavy crêpe has been found to be most serviceable, and is offered in most attractive patterns. One lining that is unusually effective has black roses widely scattered over a white crêpe ground striped with black satin.

For the separate skirt, gabardine, serge, satin, and chiffon voile find many advocates. Satin striped marquisette, which is much used for bodices, is also used for veiling skirts. A model such as No. 2627/17 or No. 2628/17, made of satin, with the tunic of satin striped marquisette, and worn with a bodice of satin with marquisette sleeves would be most effective.

The clever woman realizes how much the collar finish affects the apparent date of a frock, realizes, in fact, that an old frock is often made modish by the mere addition of a new collar or chemisette. With No. 2649/17, which includes the patterns of two chemisettes with cuffs to match, and three collars, one has five different neck finishes. These may be made most successfully of fine handkerchief linen or organdy.

The patterns on this page, blouses 34 to 40 inches bust measure, skirts 24 to 30 inches waist measure, are 50 cents each, except No. 2669/17, which is $1, No. 2649/17, which includes five patterns for 50 cents, and No. 2629/17, which includes two tunic patterns for 50 cents. An illustration, directions, and material requirements are given with each pattern. Order from The Vogue Pattern Service, 443 Fourth Ave., cor. 30th St., New York

No. 2628/17

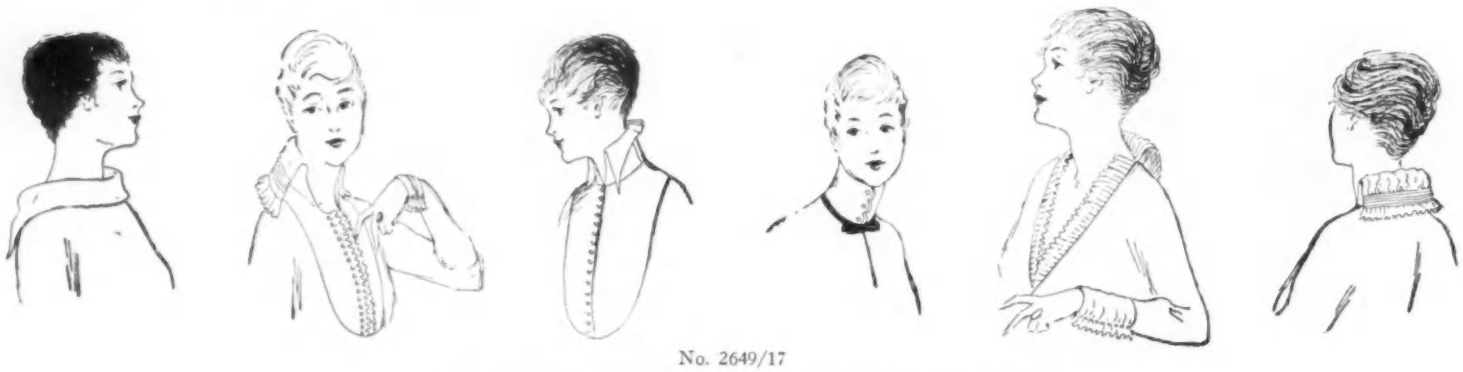
No. 2569/17

No. 2627/17

No. 2668/17

No. 2629/17

No. 2629/17



No. 2649/17

Patterns for two of the newest chemisettes with cuffs to match, and for three collars which attest that collars may be either high or low, and either open or closed, and still be approved of fashion

No. 2525/17

Ribbons run through shirred bands both shape and trim this nightgown

No. 2526/17

Brocaded crêpe with beaded motifs suggest themselves for this robe

No. 2528/17

A pretty model for flowered chiffon with ribbon run through the shirrings

No. 2608/17

Tub satin, cream lace, and crystal tassels are a wise choice for a negligee

Nos. 2579/17-2580/17

A well-shaped evening brassière, and a dance petticoat slit at the sides

No. 2595/17

Since the undersleeve is eliminated the undersleeve can not tear

No. 2581/17

A simple brassière admirably suited to the average sized figure

PATTERNS FOR LINGERIE THAT BOASTS LITTLE TRIMMING AND LESS FULNESS

The patterns for the negligees shown on this page cost $1 each; patterns for lingerie cost 50 cents each. Sizes 34 to 40 inches bust measure. An illustration, directions, and material requirements are given with each pattern. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York

No. 2582/17

Only one button in the back is needed to fasten this brassière

No. 2583/17

The shoulder-strap model brassière is best for evening wear

No. 1904/17

This dainty knickerbocker combination may be worn either over or under the corset

No. 1837/17

Slight fulness at the knees gives this combination much the effect of a chemise

No. 2586/17

This straight-lined model that boasts but a single bow, eliminates all tucks and gathers

No. 2523/17

The latest version of the chemise, the envelope model with ribbon shoulder straps

No. 2010/17

A pretty combination which is simple and easy to make, opens in the back

PATTERNS MODIFIED AND SUITED TO YOUTH

Nos. 2654/17-2655/17
A generous introduction of checked material makes a school frock of blue gabardine both brighter and smarter

Nos. 2662/17-2663/17
The broad and increasingly popular stripes are effective on a simple blue gabardine frock with the straight lines which are particularly charming on the young girl

No. 2648/17
This youthful model in dovecote, trimmed with black marten, is appropriate for either afternoon or evening wear

WITH but slight modifications the fashions of the grown-ups often become the fashions of the young girl. For school wear nothing is in better taste than dark shades of blue serge or the popular blue gabardine. These fabrics are particularly smart if they are combined with a checked material, or with a striped goods, for checks and stripes are in favor this autumn for frocks and suits.

The patterns illustrated on this page are in sizes 14 to 18 years, except Nos. 2610/17-2611/17 and 2489/17 which are 34 to 40 inch bust measure. They are priced at 50 cents each for waist or skirt, and $1 each for coats Nos. 2648/17 and 2489/17. An illustration, directions, and material requirements are given with each pattern. Order from the Vogue Pattern Service, 443 Fourth Avenue, corner of 30th Street, New York City

Nos. 2245/17-2246/17
To possess a broadly belted Russian blouse dress of blue serge is one of the happy prerogatives of the schoolgirl

Nos. 2571/17-2572/17
A blue gabardine school dress like this model may be effectively trimmed with black braid and not lose simplicity

Nos. 2650/17-2651/17
Very distinctive is this youthful, tailored suit when made of navy blue wool velours and an invisibly checked worsted

Nos. 2610/17-2611/17
Flowers on the skirt as well as on the bodice add chic to a frock of orchid satin which boasts a much plaited underskirt

No. 2489/17
Exceedingly deep-set raglan sleeves give graceful lines to a broadly belted, smartly flaring sports coat of white chinchilla

Técla Pearls

IN orient, texture and delicacy of tone, Técla pearls rival the finest natural gems. From the core to the beautiful lustrous outer skin, they tax the ability of an expert to distinguish between them and the products of the oyster.

Técla pearls, sapphires, emeralds and rubies are mounted with genuine diamonds in platinum and gold settings of distinctive beauty; no design is duplicated.

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No. 2643/17 No. 2459/17

No. 2560/17

No. 2643/17 No. 2562/17

Attractive variations of the Kate Greenaway and David Copperfield models for the boy are adapted to development in either wash or woolen fabrics

No. 2636/17

The smart lines of this coat lend themselves well to development in chinchilla cloth

A PAGE OF WORKADAY CLOTHES AND HOLIDAY CLOTHES FOR THE LITTLE GIRL AND LITTLE BOY

The patterns illustrated on this page cost 50 cents each. The patterns for the boys' suits are in 2 to 8 year sizes. No. 2636/17 is in 6 to 14 year sizes. Nos. 2646/17 and 2647/17 are in 4 to 10 year sizes; Nos. 2633/17 and 2632/17 are in 4 to 12 year sizes, and No. 2645/17 is in 2 to 8 year sizes. An illustration, directions, and material requirements are given with each pattern. Order from The Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City

No. 2646/17 No. 2647/17

No. 2633/17

No. 2645/17 No. 2632/17

In dresses and in coats, little girls' clothes adhere to simplicity and straight lines, although a coat, like the checked one above, may flare quite a bit

The CLOSED CAR *of the* YEAR

THE New Locomobile is the car of the year because of its development in detail.

Artists, associated with engineers, have designed and developed Locomobile standard bodies.

Artists, not engineers, have designed both exteriors and interiors, bringing them into complete harmony.

The interiors have been designed and supervised by Mr. John J. Petit of New York, and finished in French tapestries, English broadcloths, French velvets and velours, selected and imported exclusively for the Locomobile.

Lighting fixtures by the Tiffany studios.

The silk curtains, laces, braids and carpets are *woven* and *dyed specially* to match the individual decorative schemes.

In addition, Paris bodies, with marqueterie work, by Kellner et Ses Fils, Bail jeune Freres, and Henry Binder.

Also specially finished bodies by Holbrook of New York.

The Locomobile policy of *limited production*—not more than four cars a day—enables us to specialize successfully in detail, in appointment and in finish—enables us to create the Closed Car of the Year.

The
LOCOMOBILE COMPANY
of America
MAKERS OF FINE MOTOR CARS

LONG popular with the Women of European Aristocracy, this charming perfume has quickly become the favorite of American Women of Fashion. ***Fleurs de Mousse*** breathes Nature's perfect blending of the scent of violets, cyclamen and lilies of the valley amid moss-grown rocks—a triumph of the perfumer's art.

Another delightful Sauze Freres creation is ***Parfum Lauris***—daintily suggesting the freshness and beauty of the laurel.

Both put up in artistic bottles for Milady's toilet table.

At leading Drug and Department Stores

If not sold by your dealer, send us his name and 15c for an attractive sample bottle of either perfume, or 25c for both in an artistic imported package.

Upon request a sachet card for the handbag will be sent with the compliments of

A. VELDHUISEN
613 Flatiron Building
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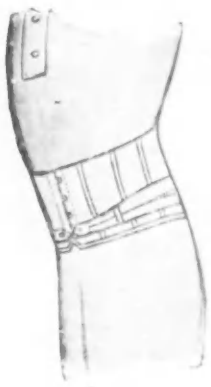
Sole Representative of Sauze Freres Paris, France

Tricot Belt Corset
For Men



Price, $5.00

A Superior Supporter and Abdominal Reducer. Lends to evening clothes that much envied glove-fitting appearance.

Benefits the thin and stout alike.

Send hip measure, taken tight, with money order, check, or draft on New York.

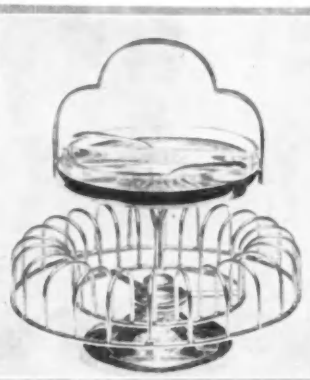
Wholesale, too

HEATH CORSET CO., Inc.
373 Fifth Avenue New York

After-dinner coffee saucers expand into miniature trays to accommodate a liqueur glass as well as a white-lined, green china cup, and forego their traditional china for silver to match the remainder of the set. The large tray has handles conveniently bound with wicker. Articles on this page from Vickery, London

ENGLAND *in the* SERVICE *of the* TABLE

Novel Bits of China and Silver Devised with a View to Modern Convenience and Compactness Yet Losing None of the Inherited Charm of Tableware



A novel duplex toast rack of silver supports a small two-compartment glass butter and cheese tray which is furnished with a silver knife and fork

Convenience as well as novelty is here secured when the handle of a silver-mounted cheese dish perpetually suspends the cutter above the white china plate

Based in a hot water compartment and flanked by salt and pepper holders is this egg-cup of white china, mounted in silver and completed by a silver spoon

Wicker-covered handles on the silver hot water pot will avoid the usual difficulty in pouring water after the handle has become slightly heated

When not in use, the standard and side trays of this breakfast-in-bed-set fold under the large tray. The fittings of silver plate and white china include a toast rack with salt and pepper holders and a butter plate, an egg-cup, a jam jar, coffee pot, sugar bowl, cream and hot water jugs, and a cup and saucer

GIMBEL BROTHERS

Exclusive Reproductions of Latest Imported Autumn Models for Girls

A—*Young Girl's Coat*, $14.75. Fine quality of zibeline, in Russian green, navy, Copenhagen blue and brown, with collar and revers of velvet to match, but the shield and belt are of the zibeline. Sizes 6 to 15 years.

B—*Young Woman's Coat*, $22.50. Copy of a Bechoff-David model, with full cape back and deep cape collar. In imported plaid worsted—dominating colors—brown, tan, green or gray. Also in blue, navy or tete de negre zibeline. Sizes 14, 16 and 18 years.

C & C-1—*Young Woman's Suit*, $35. Copy of Bernard model, with new 30-in. coat and skirt with clusters of inverted pleats at sides. In broadcloth or zibeline—navy, black, tete de negre or Russian green; with coat collar of chinchilla squirrel or skunk. Sizes 14, 16 and 18 years.

D—*Young Girl's Dress*, $8.75. In green-and-blue checked worsted, with collar, cuffs and vest-effect of white pique. Shoulders and front are laced with black silk; amber buttons; accordion pleated skirt. Also navy blue serge. 8 to 14 years.

E—*Young Woman's "Regulation" Dress*, $16.50. In a very good quality of navy or black serge and fashioned with the new tunic skirt; collar and cuffs trimmed with silk braid; ornaments are embroidered in silk; large handkerchief tie of black silk. Junior sizes, 15 and 17 years; Misses' sizes, 14, 16 and 18 years.

F—*Dress for Intermediate Girls*, $9.75. In navy, dark green or black serge with white linen collar; tie and belt of black silk. Skirt has long tunic. Perfectly proportioned for chubby girls of 12, 13 and 14 years.

These charming new styles, for girls and young women, were adapted exclusively for GIMBELS, according to advices from our Paris Office, and after the newest models from abroad.

TROUSSEAU Linens for the *Fall Bride* should be ordered now. We have just received from Europe exquisite new designs in *Table Damasks · Bed-linen and Towels*

Mosse *Linens - Useful and Beautiful*

Gebrüder Mosse
19 West 45th Street · New York
47·48 Jagerstrasse . Berlin

LA BELLE TROUHANOVA

(*Continued from page* 48)

It was the Countess de Noailles who wrote of La Trouhanova,

"Tu danses grave comme un prêtre,
Chaude comme les animaux,"

and the most brilliant writers of France pay her tribute. Trouhanova albums are sold by private subscription, and she often dances at private entertainments given by fashionable hostesses of Paris.

Trouhanova's mother, a grave, elderly woman, is usually in the dancer's dressing-room at the theatre, and when "La Tragédie de Salomé" is to be danced, she holds a box on her knees from which Trouhanova chooses great ropes of pearls and other jewels adorned with which, Salomé, in her dance of the seven veils, is to subjugate Herod.

THE THEATRE VERSUS HOME

The first thing the dancer does when she begins her make-up is to rub into her skin a fine cream which protects it against the red and purple paints of the make-up which is, of course, necessary in the glare of the footlights. It seems a sacrilegious piece of work, too—the daubing of her beautiful face with unsightly paints—but jars of grease-paints lie in orderly rows along the dressing-table and Trouhanova uses them all in turn. The purple and the blue she rabs together into a blended shadow about her long-lashed, hazel green eyes. Then, with a long stick of glaring magenta, she quickly draws a letter "S" from forehead to chin and then back to the point where the jaw-bone protrudes at a sloping angle from the ear.

Bitumen deepens the mystery of her almond-shaped eyelids, a brown stain further darkens the palms of her hands, and touches of vermilion deepen the rose hue of her tapering finger-tips. The make-up of her face being accomplished to her satisfaction, a maid drops to the floor and quickly polishes the dancer's perfect feet with a rose colored liquid, and then the jeweled sandals are fastened on and Trouhanova's mother holds out the last of the jewels, rings for the dancer's fingers and toes and tinkling bands of gold for her arms and wrists. Lastly, the veils are brought, and like a gorgeous cloud before the sun Trouhanova floats away into the theatre.

In her home, it is hardly possible to believe that the quiet, simple woman clothed in a soft back gown is the same resplendent creature, who in her dressing-room at the theatre arrays herself in costumes of barbaric splendor. At her home, Trouhanova's dark brown hair is drawn back severely to reveal the perfect outline of her beautifully modeled face. It is a fine and a good face, serious and kind, and there is no trace of the paints of the theatre, not even a stain is left on the expressive hands. The only jewelry she wears at home is a single row of superb pearls which lie close about her neck.

Trouhanova talks not about the theatre, not about herself and her triumphs —but about women; about Brieux, and "La Femme Seule." Trouhanova believes in women, believes that they are going to enter into their own in the future as they have never done in the past, and her voice grows warm with enthusiasm when she discusses the feminist movement. "I would do anything for the cause of woman," she is wont to say. "I will willingly dance for nothing, wherever I can, if it is to raise money to help women's clubs or to further any enterprises for the uplifting of womankind."

Trouhanova lives in a retired corner of old Paris, on l'île de la Cité, back of Notre Dame. It is here that the Seine divides and flows peacefully on each side of the ancient houses which mark the spot where the history of Paris was first begun. Here it was that Clovis mastered the Huns, and here still is the house—or rather a reconstruction of it marked with a plaque—where the great love romance of Héloise and Abélard is said to have been enacted. The dancer's apartment is a flight up from the Quai Bourbon, and once inside the door there is a surprise in store for the visitor, for the rooms open out at the back upon an enclosed garden. A noisy welcome is vouchsafed by a whole family of Pekingese dogs, that come trooping up the steps from the garden to investigate the stranger.

THE DANCER'S PARENTAGE

The vast salons contain many interesting works of art, and many sketches and statues of the dancer herself executed by well-known artists. Among other things there is a beautiful collection of old fans, gifts principally from hostesses at whose homes Trouhanova has been the entertainer, and there is also a glass case filled with old vases and other bibelots.

By no means one of the least interesting things about this dancer, who is scarcely thirty years old, certainly not a day older, and who has made for herself a home amid such peaceful, tasteful surroundings, is that not many years ago, a little barefoot girl, she wandered from country to country, following her nomadic parents with a troupe of entertainers who danced, begged, blandished, their way along the public highways.

NINA ESTABROOK

Best & Co

Advance Fall Styles

30A—Handsome Colonial Redingote Broadcloth Suit, trimmed with silk braid. In navy, brown or black. Sizes, 34 to 38.....**$45.00**

Black Velvet Tricorne Hat, with white ostrich trimming.....**$18.50**

30B—Gabardine Gown (copy of a Paris model) with two-tone bead embroidery, black satin skirt underlay, white satin vestee and collar. In navy. Sizes, 34 to 38.....**$32.50**

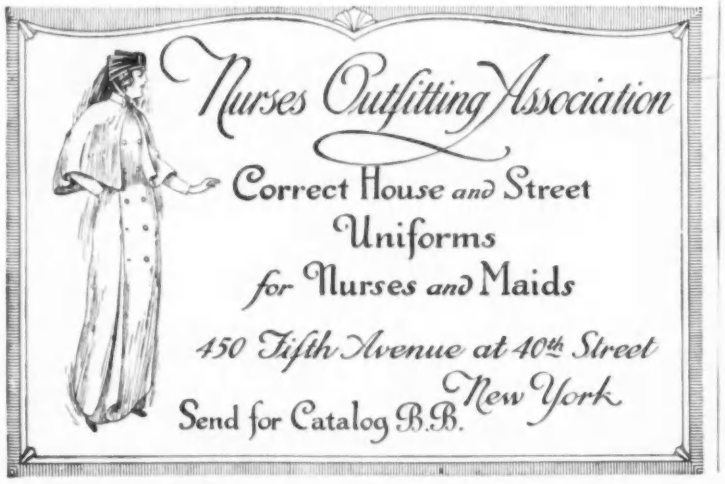
Smart Black Velvet Sailor with maline edge and moire ribbons...**$15.00**

30C—Navy Cheviot Suit with plain or Roman striped velvet collar and vestee; copy of a recent imported model. Sizes, 34 to 38.....**$45.00**

Black Velvet Turban with wing and heckle trimming.....**$16.50**

FIFTH AVENUE, at 35th Street, NEW YORK

Fall Catalogue Mailed Out-of-town on Request to Dept. 20



TROUVILLE-DEAUVILLE GOES A MARKETING

(*Continued from page* 46)

the hotels, from the Normandy and the Royal of Deauville, from the Roches Rouges of Trouville, and from dozens of others in the countryside.

THE RAG FAIR

Every market of the country town has a *marché des chiffons* attached to it—a rag market, to give it a less euphonious title—where all sorts of undreamed of old junk are displayed at infinitesimal prices. Glass bottles without stoppers, stoppers without bottles, old keys without locks, and locks long parted from their keys, broken crockery, and odds and ends of everything drift to this discard, and occasionally, if one has the patience and time, a treasure of value can be unearthed from among them. In the gilded environment of Trouville-Deauville, however, the *marché des chiffons* has been elevated from its lowly degree into an antique market of considerable size and importance. It is not merely by accident that one comes across a valued *objet d'art* here, and the prices carry a Paris cachet, too.

The antique market is located at one side of the square, where the market adjoins the grand boulevard, along which countless automobiles are constantly passing. To tempt the gaze of the occupants of these automobiles, valuable objects are recklessly set out as far as possible into the driveway, and Venetian glassware, jewels in ancient settings, bric-à-brac of tortoise-shell, and ivories yellow with years elbow each other in an attempt to gain the eye of the tourist.

SUITING ANTIQUE TO AUTOMOBILE

As a rule, the antiques to be found in the market of Trouville are small in bulk, if large in value, and this would appear to be a cover design on the part of the venders, so that the purchases may readily be taken away in t he waiting automobiles of the buyers, while the desire for them is keen. Even the fascinating pursuit of exploring for antiques is only one of the many amusements of the "Emerald Coast," and the gay crowd that passes insouciantly from booth to booth must not be unduly concerned with the disposal of purchases.

After a time I left Madame, who has a passion for old silver candlesticks, at one of the little tables set out with examples of ancient silver, bargaining with determination in close proximity to the flying wheels of the automobiles, and wandered to the back of the booths. Here the crowd had not yet penetrated, and there was no one to be seen but an old man, wearing a curiously embroidered skullcap and a green cloth apron, who was leaning over a carved chest blackened and mellowed with age, out of which tumbled some pieces of old brocade of costly weave and of magnificent and intricate design. The colors were remarkably fresh, and, unlike ancient draperies that find their way into the hands of dealers, these were in the same folds in which they might have left the shop centuries ago, though the small enemies of old stuffs and the ungentle fingers of time had left their marks upon the fabrics.

THE FORSAKEN BRIDAL CHEST

"The chest with the old brocades in it was recently found in an old château near here," said the old man, looking up at me; "probably a marriage chest," he added thoughtfully, passing his hand with an almost caressing touch over one of the patterns in rose and gold. They were evidently dress lengths, these silks, cut in an era when fashions were more voluminous than now. There were a dozen or more of them, and doubtless, as the old man said, a part of a wedding outfit. Was it broken troth, indifference, death, or another love that had caused the silken fabrics to lie these many years unmade, neglected, in some lumber room, to be dragged out finally to spread their shining folds in a public market square, and to be fingered curiously by a crowd of careless pleasure seekers?

Was the story true? I refuse to believe that it was not. It seemed that I had really stumbled on something different from the things usually encountered in a search for the antique, and I purchased one of the brilliant lengths, asking no guaranty, for it carried its own stamp of authenticity in the silken beauty of its surface.

"*Ma foi!*" cried Madame behind me, twirling her jeweled wrist-watch into view. "Nearly noon, and we have barely time for our bath before *déjeuner*. *Ma chérie*, such treasures as I have found! Two silver candlesticks, ravishing! A coronet over a cypher on their pedestals. And what prices! In truth I could have paid no more in Paris itself. But they are just the thing for the writing-table of my boudoir . . . And you?" she inquired as the patient motor-car approached and the chauffeur began to stow our plunder away. "Ah, I see, a bit of old brocade, wonderfully fine," she continued with an appraising glance, "and indeed old; I should not be surprised if it were of the François Premier period. However did you find it? It is a little moth-eaten and faded in places, perhaps, but there is surely enough left to give you a lovely table-cover and some chair cushions." So we went on, well content, to the next in the round of pleasures which makes up the day at Trouville-Deauville.

BLANCHE McMANUS

From a chest found in an old château came lengths of silken stuffs gathered for some long-forgotten bride

Casino at Monte Carlo

Fabrics are the source of fashion inspiration.

Your thoughts may be perfect in detail but unless the fabric is that of the hour your effort has been in vain. To have all that is new and original in the world of fashion, means to have a happy selection of Haas Dress Fabrics to portray your clever designs.

Gloveskin Cloth
REGISTERED

A lustrous supple cloth with a satin finish and a most exquisite sheen. The ideal fabric for the smart costume.

Satin d'Amour
REGISTERED

The satin of the hour—with silvery high lights, in wonderful colors.

Kittens Ear Cloth
REGISTERED

A woolen counterpart of a suede skin. Will not crease or wrinkle. The soft texture and light weight enhance its beauty.

Radium Velvet

Velvet of chiffon with the lustre of satin. For evening wear it is most appropriate.

Haas Dress Fabrics appear at their best in these new and smart colorings:

Tête de Nègre Mysterious Green Saumon Orchid

We will be pleased to send you a list of Dressmakers and Ladies' Tailors who can show you the Hass Blue Book of Fabrics, in which these materials are shown. Hass Dress Fabrics are sold by leading Dressmakers and Ladies' Tailors exclusively.

HAAS BROTHERS

Distinctive Dress Fabrics

PARIS: Rue de Pyramides NEW YORK: 303 Fifth Avenue

Photo by Paul Thompson

Who Ever Forgot

His First Dish of Puffed Grains?

You have forgotten, no doubt, when first you tasted any other cereal dainty.

But one always remembers the first dish of Puffed Wheat or Puffed Rice.

Look back—you who know them. Note how well you recollect the first sight of them. What other food dainty, in all your lives, ever left such an impression?

Your Time is Coming

Your time is coming—if it hasn't come—when you learn the delights of Puffed Grains.

Month after month we picture them here, and tell you all about them. Some day you will order a package. When you open it, out will roll brown, bubble-like grains, eight times normal size.

You will see crisp, airy, fragile morsels which seem too good to eat.

You will serve them with cream and sugar or mix them with your fruit. Or you will float them like crackers in bowls of milk. And you'll find that these thin-walled, flaky grains have a taste like toasted nuts.

That will be a red-letter morning. You will serve thousands of meals of Puffed Grains after that, but you'll never forget the first one.

Puffed Wheat, 10c
Puffed Rice, 15c
Except in Extreme West

CORN PUFFS 15¢

These, as you know, are Prof. Anderson's foods. By his patent process—by shooting from guns—every granule is steam exploded.

This means easy, complete digestion. Every food element is made available. As never before, the grains are fitted for food.

So these are more than dainties. In them is accomplished what, in all the ages, cooking has never done.

That is the main reason why you should know them. They are scientific foods.

But each is distinct—each has a different taste. Get a package of each—order them now—and see which kind you like best.

The Quaker Oats Company

Sole Makers

(639)

FOR THE HOSTESS

Breakfasts Have an Art All Their Own, Which Is Revealed to Those Who Know that "Life Consists of Eating and Drinking"—and More

ONE who is only an epicure may enjoy a dinner engagement, but he who plays his part in déjeuner must have, indeed, a delicate taste for other things as well as for cooking. The intimacy of breakfast demands the fine art of give-and-take. It was around the breakfasts of Holland House that the Whig political and literary world of the early nineteenth century revolved, and during the same era, an invitation to one of Samuel Rogers's breakfasts was a formal entry into literary society.

These are English traditions. The French, who have their own way of doing everything, know how wise they are to breakfast alone in the privacy of their own rooms, even as the ladies of Cranford ate their oranges, and reserved their companionship for a later meal. In the later hours of the morning the mind is more open to congenial companionship; and for real intimacy of conversation, a formal breakfast is a much more ideal meal than luncheon, and has its attractions for the hostess who would entertain a few friends in a simple manner.

A MENU FOR DÉJEUNER

About eleven thirty or twelve of a summer morning, and a table set on a porch enclosed with vines, are the time and place for a breakfast. The table should be set simply, and flowers from the garden may be used profusely. Sweet-peas, old-fashioned pinks, mignonette, or vivid nasturtiums decorate the breakfast table much better than do flowers that take formal arrangement. A breakfast must have *simplesse*, that paradoxical simplicity of sophistication.

The American breakfast begins with fruit. This idea we borrowed from our neighbors in the tropics. Oranges, grapefruit, melons, or grapes should be thoroughly chilled, and served surrounded by crushed ice. But strawberries or red raspberries are best served as they are in Holland. There they are left uncapped, and a dish of powdered sugar and a small glass of water, into which they may be dipped (the water is a superfluity, of course, for the berries are speckless), are brought with them to the table. It is better not to chill the berries with ice, as it dissipates their delicate flavor, but they should be cooled.

fish, or shad may follow the *œufs aux rognons* may be served. The thinly sliced kidneys, sauté and delicately seasoned, are put into individual casseroles; one or two eggs are dropped on them and the dish is set in a hot oven for the eggs to jelly, after which the dish is filled with a rich wine sauce that has just a dash of nutmeg in the flavoring. While piping hot, the casserole is set upon a plate of cresses, upon which is laid also a thin sandwich of bread and butter spread with orange marmalade.

According to the season, trout, whitefish, or shad may follow the *œufs aux rognons*. If whitefish is chosen it should be served planked; and with any one of the three, creamed potatoes, ice-cold cucumbers marinated in French dressing, and home-made hot rolls complete the course very well. After this, asparagus that has been boiled, thoroughly chilled, and then dressed with French dressing may be served on crisp lettuce leaves. Crackers are eaten with the asparagus, but the crackers are first toasted, then covered with grated cheese, then slipped for just a moment into a hot oven to melt the cheese, and finally sprinkled with paprika.

Since eggs in some form or other must never be omitted from a breakfast, the final course may be made a rum omelet alumée. This is followed by a demi-tasse of coffee, which might be followed in turn by a liqueur. It is permissible to serve a wine, but only of the lightest kind, such as Sauterne or one of the lighter clarets.

WITH CHICKEN SOUTHERN STYLE

For another delicious breakfast, a sweetbread entrée may come after the fruit, followed in turn by the famous southern dish, "smothered chicken," served with hot rolls and young peas, and currant jelly that has just been made. A cooling salad is best after these. A very pretty and refreshing salad is made by serving, on an ice-cold plate, a large slice of fresh pineapple that is covered in the center but not at the edges with three or four slices of tomato marinated in French dressing and sprinkled with finely minced chives and sweet green peppers. Strawberry or raspberry tarts or a jelly omelet may very well follow the salad, but no ices or salted nuts should be served even at a formal breakfast.

A SHORT CUT TO ASPIC JELLY

On a warm day it might be advantageous to serve aspic jelly in place of the chicken in the last menu. Aspic jelly is delicious, but usually tiresome to make, but there is a sensible, short cut to it, that any one might welcome. It makes an effective and dainty dish in which bits of meat can be used to advantage in hot weather.

Bits of cold veal, lamb, beef, chicken, or even lean pork are ground with a meat grinder. A bread tin is garnished with two, sliced, hard-boiled eggs and three large, sliced olives, and with ground chicken livers if chicken is used. This should be carefully covered with ground meat until the tin is about three quarters full.

After soaking one package of gelatine in a cup of cold water, four bouillon cubes should then be dissolved in one cup of boiling water, two more cups of boiling water added, and the whole poured over the dissolved gelatine. This is seasoned with five drops of onion juice, a pinch of allspice, and pepper and salt to taste. Then the mixture is strained over the ground meat. When cool, the dish should be put in a cold place for five hours. When it is turned out upon a platter to be served, it can be garnished with lettuce, radishes, and sliced olives stuffed with pimento.

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FOR MEN AND WOMEN

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Bust Reducer, $5

Made of Dr. Walter's famous flesh-reducing rubber with contil back.
The reducing qualities of this garment are remarkable, at the same time it gives added comfort and style.

Neck and Chin Reducers, $3
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Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Rubber Elastic Webbing "Slip-Ons" $8 up
Rubber Elastic Webbing "Slip-Overs" $6up

Write at once for further particulars.

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SUPPOSE you use exactly the same fine old liquors in your hand-made cocktail that we use in CLUB COCKTAILS.

Suppose you knew as much about mixing as our experts—the experienced men who so unerringly blend the superb ingredients of a CLUB COCKTAIL.

Could you—while mixing—supply that delicious flavor that is put into CLUB COCKTAILS through long aging in wood?

You'll admit we have it on you there.

Remember—superb liquors—expert mixing—aged in wood. That's why so many good hosts today serve CLUB COCKTAILS.

Ten Popular Kinds All Dealers

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EARLY AUTUMN MODES

First importations indicating the true trend of Fashion for the approaching season

MILLINERY SUITS COATS
GOWNS WRAPS BLOUSES

Unquestionably the cleverest ideas from the tout ensemble of styles created by the famous couturiers of Paris.

ALSO ORIGINAL DESIGNS BY OUR OWN EXPERTS

FIFTH AVENUE AT FORTY-SIXTH STREET
NEW YORK

PARIS WASHINGTON CINCINNATI

Mrs. Adair

Ganesh Forehead Strap ($4, $5) for removing forehead lines

Ganesh Chin Strap ($5, $6.50) for reducing the "double" chin.

Bringing Life to the Inert Tissues of Face, Neck and Arms

The spirit of attractiveness lies deeper than in the outer skin of the face; it depends upon the liveness of the muscles and tissues, the **firmness, fullness** and **healthy activity** which brings a clear glow and lineless surface to the skin.

Sluggish, drooping, lifeless tissues give an unnatural color, and cause hollows, lines and signs of age or neglect.

The Muscle Strapping Treatments

devised by Mrs. Adair and given exclusively by her trained English assistants, are **remedial.** They do not deal with outward superficial effects, but stimulate the tissues and muscles of the face, neck and chest into healthy action, rounding out the contour, removing lines around the eyes, the forehead, nose and mouth, and filling in the hollows of the cheeks and chest. A splendid effect is produced and the features become naturally attractive. Such personal Salon Treatments cost $2.50 each, or less by the course.

Much Can Be Done In Your Own Boudoir

by using the following remedial **Ganesh Preparations.** Each is made from Mrs. Adair's own formulae, identical with what is used in her famous Salon Treatments here and abroad, and can be purchased by mail:

For Dusty or Sunburned Skin, Ganesh Eastern Balm Cleansing Cream; good for sensitive skins. $3, $1.50, 75c.

For Tender, Dry Skin, Ganesh Eastern Balm Skin Food firms the muscles, fill hollows. $3.00, $1.50, 75c.

To Restore White Skin, Ganesh Lily Sulphur Lotion removes all redness. Prevents sunburn; cooling and refreshing. $2.50, $1.50. (Pink, Cream or White.)

To Remove Blackheads. Ganesh Beauty Sachets. Box of 20, $2.50.

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To Protect the Skin. Ganesh Parisian Beauty Neige Cream makes the skin like satin. Removes marks on the neck left by collars, etc.; hides blemishes. $1.50.

To Improve the Neck, Shoulders and Arms. Ganesh "Juno" is a special tissue food; will increase the size, round out and make firm. $2.25, $1.25.

For Freckles. Ganesh Freckle Cream. Applied before retiring and left on over night. $1.

Ganesh Eastern Flower Bloom, natural and good for the skin. $1.

Mrs. Adair's 10% Discount Sale Terminates Sept. 15th

When ordering by mail, on or before that date, please send in your remittance and deduct the 10% Discount from any of the prices quoted above or from the prices of the many other preparations named in the price-list book.

Mrs. Adair's Free Lecture Book Instructs! Write for a Copy

557 Fifth Avenue, New York Telephone 2839 Murray Hill

LONDON, 92 New Bond Street, W. **PARIS, 5 rue Cambon**

Bower Co. INC.

No. 20 WEST 38TH ST.
JUST WEST OF FIFTH AVE.
NEW YORK CITY

PRESENTING THE MORE DISTINGUÉ PARISIAN MODES TOGETHER WITH THE ORIGINAL BOWER CREATIONS.

PATTERN & MODEL HATS

FOR THE TRADE

AUTUMN 1914

CANOTIER MODEL FROM LEWIS

Black Panne Velvet
Pheasant Tails
Silver Ornaments

THE BOWER COMPANY DOES NOT ISSUE PLATES OR CATALOGS—THEIR MODELS MAY BE VIEWED AT THE MORE EXCLUSIVE MILLINERS AND MILLINERY DEPARTMENTS THROUGHOUT THE UNITED STATES AND CANADA

The Bower Mark — Chic and Grace

Maternity Apparel

Your social activities may be continued without hindrance during expectancy and your wardrobe present a large variety of models without extravagant outlay for constant changes and alterations.

Lane Bryant Maternity Garments retain every line of the most graceful fashions of the day, adapted for maternity with expanding waistlines designed to meet every emergency without the least trace of their ulterior motive.

Dresses, Coats, Suits, Skirts, Blouses and Negligees

Manufactured in my own atelier and sold directly to you without intervening profits. Consequently

The prices are no higher and in many instances actually lower than asked elsewhere for ordinary styles.

No. 5117 (as illustrated) **Maternity Dress** of French Serge in navy or black, finished with silk braid and pique vest. meuse. Value $35.00. *Special Price* **24.75**

Corsets

The Lane Maternity Corsets are designed to give needed support and retain a pleasing outline of figure without any pressure on sensitive parts. Made in high or low bust models. Not sold elsewhere below $5.00. *Special Price* **3.85**

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Exquisite Layettes or dainty single garments and nursery requisites for the tiny stranger, shown in attractive display in our special section for infants and children.

Send for our Season Book, Expectations and Styles, Edition "LM"

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25 West 38th St. New York

Extra Size Models

For the robust, developed figures measuring 44 to 54 at bust, we have special styles showing the latest idea adapted for all ages, with height-giving lines. Our styles are individual and possess a distinctive character.

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BERTHE MAY'S

MATERNITY

CORSET

Only corset of this kind made for its own purpose. Worn at any time. Dress as usual. Normal appearance preserved. Simple and exclusive system of enlargement

Price $5 and Upwards

Mail orders filled with complete satisfaction.

Corsets for ordinary wear on same lines.

Call at my parlors or write for **Booklet No. 14,** sent free under plain envelope.

BERTHE MAY

10 East 46th St. New York

Opposite the Ritz-Carlton

MOTOR NOTES

IT was but four years ago that the fore-doors on touring-cars appeared as an innovation in body design, yet since that time scarcely a car has been built without having the tonneau and the driver's compartments enclosed to a height level with the arms of the seats, or higher. Now one well-known car manufacturer has come forward with a novel design by which the forward doors of a touring-car are eliminated, although the driver's seat is still closed in, and the doors for the tonneau are used for entrance to and exit from both the tonneau and the driver's compartment.

This arrangement is made possible by the separation of the front seat into two individual, or "bucket" seats, with a passageway between. In this manner the ordinary four- or five-passenger car is converted into a one-compartment vehicle, and the smooth, unbroken appearance of the sides is greatly enhanced. The four-passenger model of the car under consideration is provided with a divided seat in the tonneau, while the five-passenger type has the usual seat for three persons.

TO KEEP PROPER TIRE INFLATION

The increasing numbers in which women are driving their own cars have caused many persons to assume that the woman driver is as familiar with her car as is her husband or brother. While this is true in many instances, there are, nevertheless, many details of care and operation that even the expert may overlook. For example, the average woman driver may not realize the necessity of keeping the tires inflated to the pressure where the best results and maximum service are to be obtained. This is a duty that should be attended to in the garage by the chauffeur or the man of the family.

This is not always done, however, and because of the importance of proper tire inflation, one company has produced an ingenious signal, or alarm, which is to be attached to the valve stem of each tire in place of the dust cap usually found there. This may be set to operate at any desired pressure, and when the pressure is reduced to this point—through a puncture, slow leak, or other outlet—a warning whistle is sounded that will continue until the tire is inflated to its proper pressure, or until the device is removed from the valve stem. This forms an excellent method of determining when a "slow" puncture occurs, and many an expensive tire can be saved by its use. The device sells for $6 for a set of four.

HOUSECLEANING THE CAR

A combination of the finest materials and the most expert workmanship is found in the luxurious upholstery of the best cars, and yet these machines are subjected to dust in a quantity that would never find its way into the house. It is but natural, therefore, that that housewife's friend, the vacuum cleaner, should have found its way into the garage and come to the assistance of the chauffeur, whose comfortable and luxurious charge is far more difficult to keep clean than are the oriental rugs in the front hall.

This vacuum cleaner in question is especially designed for cleaning the floor and upholstery of motor-cars, and can be attached to any lighting socket, whether the current is of the direct or the alternating type. The motor is a unit with the suction nozzle, and is so light that it may be held in one hand. A special handle is provided so that all parts of the car may be reached easily, and a tufting tool for cleaning the crevices is included with the regular equipment of the cleaner.

FOR THE HOT LUNCHEON OUT-OF-DOORS

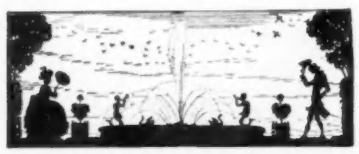
Somehow or other, with a motor-car tour eating seems always to be associated, and when one comes to think of it, it is not strange, for the rush through the fresh, pure air of the open country creates an appetite such as is associated usually with camping and outdoor life. Automobile luncheon sets, therefore, have always proved a very popular touring accessory. Now comes an automobile "kitchenette," which, beside the knives, forks, spoons, plates, cups, saucers, and food containers usually found in camping and automobile luncheon outfits, includes all necessary cooking utensils and a folding gasoline stove of special design. With the gasoline tank of the car at hand, no more convenient and appropriate fuel could be obtained; and, contrary to general opinion, gasoline as a fuel for cooking is safe, reliable, cleanly, and non-odorous.

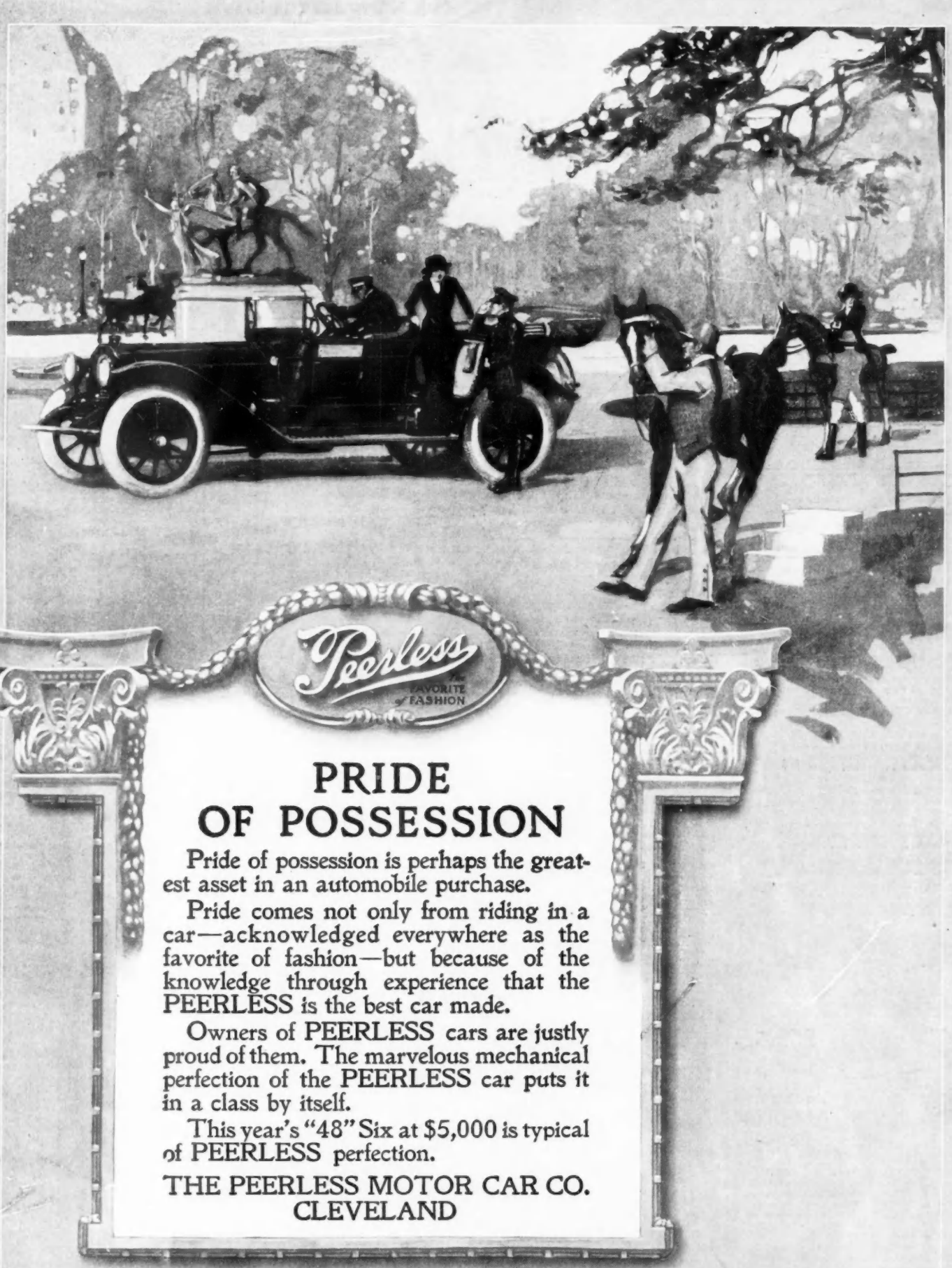
The case containing this compact outfit is of steel, finished in black, and with either a plain or a white-enameled interior. The cooking utensils may be had either in white enamel or in aluminum, and the entire outfit, of a size capable of catering to the culinary wants of half a dozen persons, measures but 17½ inches high by 28 inches long and 12 inches wide. The cost of the set ranges from $37.50 upward, depending upon the finish of the case and utensils, and the size of the outfit ordered.

REFITTING THE CAR FLOOR

Special attachments, made to fit cars of popular makes, are flooding the market, and the car owner now needs to have but little fitting done in what would otherwise have been long, tedious, and expensive work. Tops, curtains, shields, and slip covers are all made in special sizes to fit the leading makes of cars.

This "ready fitted" equipment even extends to the floor of the car, and the rough boards, hard aluminum plates, or linoleum-like material at the base of the driver's seat may be covered with corrugated rubber mats. Holes of the proper size have already been cut in these mats in the proper location to accommodate the pedals and levers connected with the control of the car. Heavy reinforcements are worked into the rubber at the points where the heels of the driver's shoes will rest, and thus the unsightly worn spots are practically eliminated. These mats are sufficiently heavy to retain their shape and to stay in place on the floor of the car, and yet they may be easily removed whenever the floor boards are to be taken up. The cost ranges from 90 cents to $3 each.





PRIDE OF POSSESSION

Pride of possession is perhaps the greatest asset in an automobile purchase.

Pride comes not only from riding in a car—acknowledged everywhere as the favorite of fashion—but because of the knowledge through experience that the PEERLESS is the best car made.

Owners of PEERLESS cars are justly proud of them. The marvelous mechanical perfection of the PEERLESS car puts it in a class by itself.

This year's "48" Six at $5,000 is typical of PEERLESS perfection.

THE PEERLESS MOTOR CAR CO.
CLEVELAND

Miss Russell Says—

If you have not tried My Own Toilet Preparations, do so, by all means. They are manufactured by MY own chemist, under MY personal supervision, and I guarantee their purity.

Lillian Russell

Lillian Russell's Own Toilet Preparations

My Own Skin Nutrient **$1.50**
Smaller size..... **$1.00**
Will feed the tissues and make the skin firm.

My Own Smooth Out **$1.50**
Smaller size..... **$1.00**
Astringent and healing. Will smooth out the little wrinkles that annoy you. Men should use it after shaving.

My Own Skin Rejuvenator **$1.50**
Will clear up blackheads, pimples, liver spots; bleach the skin, circulate the blood and revive the faded tissue.

My Own Cleansing Cream **$1.00**
Smaller size..... **.50**
Cleanses the skin thoroughly.

My Own Purity Face Powder $1.00
Vanity Box, with mirror..... **.50**
Is a real beautifier, absolutely pure and healing.

My Own Lip Rouge..... **.50**
Will beautify your lips and protect them from chapping.

Lillian Russell's Beauty Box
Containing my six toilet preparations..... **Price $5.00**

For Sale at leading Drug and Department Stores Everywhere.

SPECIAL—My New Vanity Box, with mirror, puff and my delightful powder in compressed form, is now ready. It is just the thing to carry in your bag and is only 50 cents.

Lillian Russell

2160 Broadway, New York

Cutex

The Delightful MANICURE
Perfect Results IN A JIFFY

FASTIDIOUS folks find CUTEX a delightful time-saver, as well as a faultless manicure. CUTEX and an orange stick almost instantly soften and smooth away roughened cuticle and shaggy hangnails, giving fingernails a beautiful outline—no tools, no soaking of fingers, no tedious treatments.

Three sizes: 25c, 50c and $1.00 bottles. At the better drug and department stores

OR SEND **10c** and we will send you a trial size of "Cutex" and an orange stick.

CUTEX NAIL WHITE—a dainty cream giving nail-tips that pleasing white appearance, 25c a jar. To get the BEST, ask for CUTEX products—there's one for every manicure need.

SPECIAL PRODUCTS CO.
No. 9 West Broadway, New York, U. S. A.

ON HER DRESSING-TABLE

FOR the sake of a smile came, perhaps, the inspiration for the latest French novelty, illustrated on this page, a lamp of glass filled from base to chimney with an eau de Cologne with more of the strength of perfume than of toilet-water. The lamp is entirely of clear glass, except the shade, which is opaque and ivory-toned. By removing the cork from the top of the chimney for a few moments a room may be scented in much the same way as with a perfume burner, adored of the Parisienne. Price, $1.25.

A perfume atomizer which appeals no less to the sense of sight than smell

But for those who still fancy the atomizer, although their affection has been put to the test by many broken bulbs, there comes a new variety, photographed at the top of this page, with a nickel bulb, an excellent spray, and a charmingly designed bottle. The bottle pictured is of purplish blue glass with a picturesque landscape, somewhat Japanese in effect, engraved upon it. This bottle measures nine inches in height and costs $3.50. The bottle may be had with the same design in other colors, and there are other designs—shaded glass in green and violet, and a flower crystal pattern in red, orange, violet, or blue—which come on bottles which are priced the same and measure the same as the one shown here. This improved bulb illustrated is also attached to a white, cut glass bottle smaller in size, which is priced at $1.

TO RENEW AN OLD BOAST

It is upon a rare occasion now that one hears that once frequent and boastful claim, "My dear, I can sit on my hair." Hair specialists ascribe our scant locks to any one of a dozen reasons and are making great efforts to make the old boast true again. One woman, in particular, is devoting all her energies, physical and mental, to bringing dead scalps back to life. Her method is something like this, though of course it is subject to variation according to the condition of each individual. The patron sits in a room as white and cleanly as a surgeon's laboratory. From a cabinet, where all the articles used are sterilized, is taken a comb with which the specialist goes all over the head, rubs up the dandruff, and notes if there are any skin affections. Questions are asked as to one's state of health, for the hair will often reflect the condition of the body. A tonic is then applied to break up the secretions, which, when there is uric acid in the blood, take the form of saline particles which gather at the mouths of the pores and stop them up so that the hair can not grow.

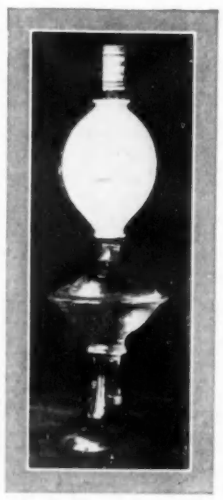
The neck and shoulders are bared and towels dipped in a hot solution are applied to them, as well as to the face, to rest the nerves and relieve the tension. After drying the skin, the specialist returns to the scalp, from which a gluey substance has by this time exuded as the result of the tonic. This is removed by rubbing the scalp very carefully with a towel. Then comes the massage into which much understanding and thought are put by the masseuse. This woman is a great believer in cocoanut-oil and uses it to feed the hair after the pores have been opened and the blood has been set to circulating properly, and also to protect dry hair before shampooing it with liquid soap and water, which are apt to have a drying effect.

This woman's constant wail is over the carelessness of people in regard to their hair. The face receives almost too much care, the body is bathed and exercised daily, and the nails are manicured, but the head and hair we neglect. Often we do not dry the scalp thoroughly after a shampoo or a swim, and we rarely give the hair a sun-bath or ventilate it. After violent exercise the scalp (not the hair) should be dried by rubbing it with a towel wrapped around energetic and supple fingers.

This specialist has had as much success with the hair of men as with the hair of women. In spite of the baldness which prevails, each male of the species does not seem to note the growing thinness of his hair until others make comment, and then the task of rejuvenation is much harder for the doctor than if treatments had been taken earlier. Though oils are used in this treatment they are not the kind that leave the hair in a disagreeably oily condition. For a course of twelve treatments, including the tonics, $25 is asked. A shampoo costs 75 cents.

FOOT NOTES

One half of the world limps around on lame feet just from lack of a little care, and now that number is being added to by the willing victims of the dance mania, which has shortened the few rest hours usually permitted our long suffering, pedal extremities. Since we must dance and most of us must encase our feet in hot, ill-balanced shoes, let us at least strike some sort of a balance by the daily use of a certain tonic, the first brush of which upon the foot invariably calls forth an exclamation of satisfaction and pleasure. An application of this tonic at bedtime to itching, burning, aching feet, will do much, if not everything, to insure a night's perfect sleep.



Successor to the perfume burner is a lamp for eau de Cologne

Of course, this tonic can not be a cure-all for foot troubles, but the thoroughly capable and trustworthy woman surgeon chiropodist, whose prescription it is, calls it a little preventive which is worth many pounds of cure. The price of the tonic is $1 a bottle.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

THE CHARM OF THE LUXURIOUS EAST
IS IMPORTED BY
LAZELL'S
MASSATTA TOILET WATER
A DELICATE SUGGESTION OF FRAGRANT JAPAN
THE TRUE ORIENTAL ODOR IS WONDERFULLY APPEALING

SEND US TEN 2-CENT STAMPS to cover cost of mailing, and we will send you free a cake of Massatta Soap, a week-end package of Massatta Talcum Powder and a small bottle of Massatta Toilet Water.
LAZELL, Perfumer, New York

"FIFTH AVENUE STYLES SIXTH AVENUE PRICES"

Maison Simone

The "Moyen Âge"

AFTERNOON DRESS

Copy of an original French Model that cost $120 to import into the United States. Reproduced in the new charmeuse and serge combination.

Send for Catalogue now ready

The shirred waist and skirt of this model are made of fine black charmeuse while the new circular tunic and sleeves are of navy serge. Also in black, navy and white, all sizes.

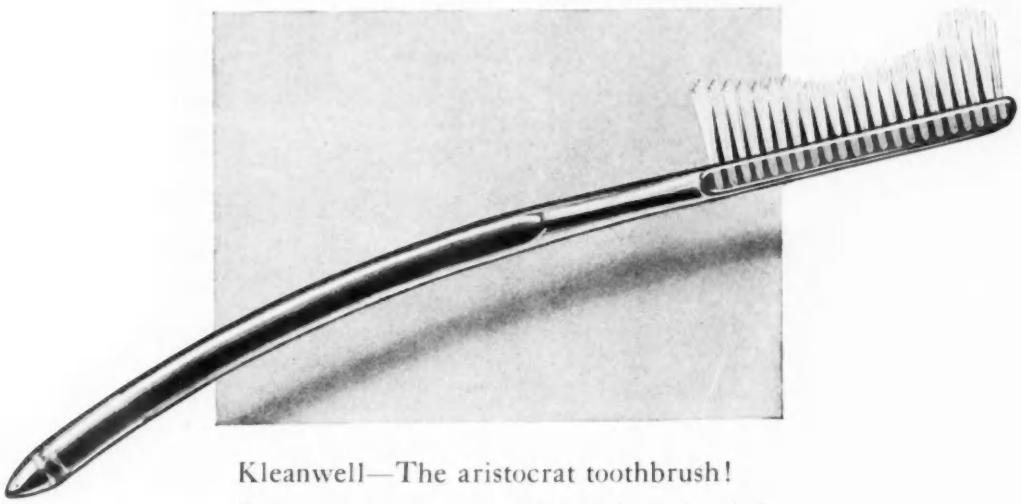
Special
$22.50
Exceptional Value

Sent by express or parcels post on receipt of check or money order.

789 Sixth Avenue
at 45th Street
New York City

Kleanwell

It bristles with quality



Kleanwell—The aristocrat toothbrush!

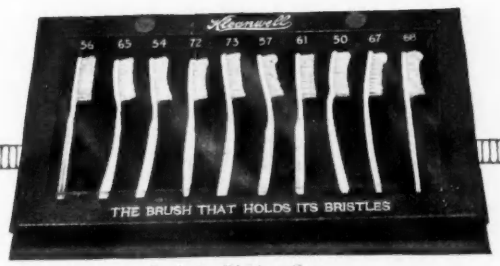
Its transparent imported handle looks right. Its Siberian bristles *act* right. See them spring back. Try to wrench them out—for fun. See how they fool you!

They're caught, trapped for good by the Kleanwell bristle-trap at the base of every bristle bunch. Never a stray, loose, run-away bristle to prickle your gums!

And the seal on the box which comes with each separate Kleanwell says, "Thumbs out! I'm only for my owner to handle!"

Send 4c for Dolly's Kleanwell—a tiny toothbrush.

ALFRED H. SMITH CO. **Sole Importers**
37 West 33rd Street **New York City**



Dealer's Display Case.

ALL the skill, deftness and finishing genius known to the milliner's art is embodied in the designing of

Burgesser Hats

To contribute to the charm of one's toilette, the captivating smartness and beauty of a Burgesser Hat is truly unequalled.

And when you wear a Burgesser Hat, you have the pride and pleasure of knowing that you are wearing the smartest mode in tailored hats. "Burgesser" stands for the utmost in hat buying.

If your favorite shop cannot show you the new Burgesser models, write us and we will refer you to the dealers showing them in your city.

Burgesser Hats are readily recognized by this label

A. D. BURGESSER & CO. IMPORTERS AND MANUFACTURERS NEW YORK

A. D. Burgesser & Co.

Ladies Tailored Hats

1 and 3 West 37th Street, New York.

(Wholesale Only)

DEAUVILLE BEFORE *the* WAR

(Continued from page 31)

at an early hour, wore one in a deep rich shade of Bordeaux. Her frock was of some white stuff and her sports hat was of Bordeaux silk the exact shade of the sweater.

Sporting hats usually match the coat or jersey, and the jersey hats are very popular just now. Chanel's new sports coat boasts a tiny pelerine in the back, and is made of a light weight suède cloth with a nearly imperceptible twill. It has almost the texture of suède and is used with a raw edge. Mrs. Potter Palmer wears one of these coats in a very light beige and her small sports hat is of the same beige cloth.

People have suddenly gone quite mad about fine silk jersey; hats, sweaters, and entire costumes are sometimes made of it. But the silk sweater of to-day is totally different from the silk sweater that was popular two years ago. That was of a very glossy, shiny silk, whereas the silk jersey which is so much used this season has a very dull finish, and might even be mistaken at a glance for a wool jersey.

When, on the second morning she was here, Isobel went for a half-hour on the beach and for another half-hour to gossip with friends in the rue Gontaut-Biron, she was all in white, even to the small bag of white suède which she carried—a tiny oblong one which was not much larger than her hand—and, needless to add, her sweater was of fine silk jersey. She took the keenest interest in young France at play in the sand, and was much disturbed over the fact that many of the children wore, instead of wide-brimmed hats, jersey caps which offered not the slightest protection to their eyes.

The simple frocks of white linen which are worn so universally by young children in America, are rarely seen on the beach at Deauville. Instead, the young French child is clad in fine wool jersey in some brilliant color, scarlet, emerald, yellow, blue, or even purple. A small boy—a mere baby—who was endeavoring to plant his pasteboard château and two very bilious-looking pasteboard trees in the sand in front of our tent, wore a *maillot* and tiny *caleçon* of brilliant orange jersey, and his cap was of the same hideous color.

E. G.

SMART FASHIONS FOR LIMITED INCOMES

(Continued from page 61)

by the combination of the cloth and satin. Black and white is of course good, as is also deep green with satin of a trifle brighter shade.

The plain blouse is a necessity in every wardrobe. A very smart design for such a blouse is in the small sketch at the bottom of page 6. This new model is made in a simple style with set-in sleeves and a rather odd yoke and collar effect. For morning wear, it could be made of a heavy crêpe meteor with a collar of two thicknesses of organdy; or one of the dark striped crêpe de Chines could be used with a collar of piqué. White satin and tub silk will be used for morning waists, and as the former comes in qualities which may be washed, it is exceedingly practical as well as smart.

For afternoon wear an elaborate waist is correct, even though worn with a tailored skirt. The sketch at the left, at the top of page 61 shows a model in one of the fine, thin laces which will be worn a great deal this season in an all-over pattern. The new weaves are not unlike that of the shadow lace, which has proved so popular, but in many instances the new laces are finer, and their designs are a bit more open.

Chantillly lace in one of its newest weaves, and in one of the soft ivory tones would be pretty for the underwaist of this model. The overblouse and broad girdle could be of striped silk matching in color the material of the suit with which the blouse is worn; for instance, a green silk with a stripe of gold harmonizes very well with a plain green cloth. The back of the overwaist is similar in cut to the front except that the lace does not show across the lower part. The neck is finished in the front by a lace edge and across the back by a slightly gathered ruche that stands up attractively. Straps of the silk fasten the overblouse in the front, while the lace closes invisibly in line with it.

This design for a blouse is very smart indeed, and is very simple to make. It is just possible that a lace waist of the past season could be remodeled by the addition of the silk overblouse. A fairly good lace will clean well, and if placed over a fresh mousseline lining will start life anew for another season.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 inches bust, the patterns of models published under this department at the special price of $1 for a separate skirt, jacket, or bodice; $1.50 for a three-quarter-length coat; and $2 for a suit or gown

DO YOU realize that your appearance today depends a great deal on your selection of the proper Brassiere?

Young women who take so much pains in selecting corsets and gowns should be very careful about these seemingly small things. Ask to be shown

KABO Brassieres

They are made of fine and beautiful materials and modeled by the same experts who do the finest corset modeling in this country. You'll not find anything better, for they are made with the same careful attention to your needs that characterizes the making of everything bearing the name Kabo.

Better see them. No matter what your ideas are on the subject, you'll be interested in the discovery of new features.

"Kabo means Good"

Kabo Corset Co.

Chicago New York San Francisco

The embarrassments of excessive perspiration

can be harmlessly avoided

THAT profuse perspiration which so often embarrasses you is not healthy perspiration.

When confined to certain parts of the body, as the armpits, feet, palms of hands, etc., excessive perspiration is usually due to nervous overstimulation of the sweat glands. This is an unnatural condition with which even very healthy persons are often troubled.

To relieve this unnatural condition, get Odo-ro-no, the toilet water for excessive perspiration. It relieves the unnatural perspiration where it is applied, but does not stop the perspiration necessary to health.

Two applications a week keep the parts daintily clean, and naturally dry, making dress shields unnecessary. Odo-ro-no eliminates entirely the odor of perspiration, one application being sufficient for several days. Unscented, harmless as Witch Hazel, and as easily applied.

Get Odo-ro-no today, and you will get complete relief from the annoyance and embarrassments of excessive perspiration. Three sizes: 25c trial size; 50c regular size; $1 special size, containing three times as much as the 50c size. At all drug, department and women's specialty stores, or direct from us prepaid.

Write for sample

Send 6c and your dealer's name for sample bottle and booklet on the cause of excessive perspiration, and how to correct it.

Address THE ODORONO CO., 608 Blair Ave., Cincinnati, Ohio.

ODO-RO-NO

THE TOILET WATER FOR EXCESSIVE PERSPIRATION

Hickson

Announce their display of

HATS

for Autumn and Winter, 1914

Every hat reflects the spirit of the house:

"Youthfulness, Inherent Style and Different"

657, 659, 661, 663 *FIFTH AVENUE at 52nd Street NEW YORK*

FUR RENOVATION

at Summer Prices

Our renovation department is famous all over the country and is our best advertisement.

Regardless of the size of renovation, we offer the services of our entire corps of designers, so that charming and original effects can be obtained. Send us your furs and we will submit designs and estimates for renovation. For Seal renovations we offer very unusual facilities at truly moderate prices.

Renovations ordered in August will be done at summer prices—15% less than later in the season.

PLYMOUTH FUR CO.
100-140 Plymouth Building
MINNEAPOLIS, MINNESOTA
(The Fur Center of America)

WHAT THEY READ

The Tints of Springtime, the Richness of Autumnal Colorings, the Ash Gray of Winter—Every Delicate Shading of Life Filtered through the Medium of Fiction—Essays on What You Will

SOME voices are utterly lost in the hubbub of cries which constitutes the thing we call current literature, while others continue to be heeded by a faithful few, and still others keep on persistently sounding in an undertone that comes to the surface at favorable moments of comparative quiet. When Edward Frederic Benson, twenty-one years ago, at the age of twenty-six, when his father was still alive and Archbishop of Canterbury, shrieked "Dodo" to an astonished and decorous world, folk sat up and listened, and paid him the compliment of being shocked.

Dodo was a magnificently unconventional girl, a lover of life, accepting with something like careless contempt the aristocratic and intellectual society into which she was born, and regarding its most cherished conventions as made merely to be broken. There were those, perhaps, who suspected that young Mr. Benson was destined through a succession of brilliantly audacious novels to teach mankind the lesson of clean frankness in the relations of men and women, young or old, and to sweep away the stiffening conventions that made respectable society in Great Britain deadly dull. In the years that followed, however, other haters of convention talked a good deal louder and more brilliantly than Mr. Benson had talked in "Dodo," and men as clever as himself and a good deal more in earnest, or more successful in the pose of earnestness, caught the ear of the British and American public.

Mr. Benson has gone right on producing novels that some persons read but nobody takes seriously or accepts as in any measure brilliant or startling. The audacious youth of twenty-six approaches middle life with a well-established repute as a man good for a novel a year that will pay him and his publishers fairly well and will be forgotten before his next contribution to fiction comes out. As William Black's voice trailed off into nothingness about the time that the vigorous Rudyard Kipling came whooping into English fiction with the freshest tones heard in a quarter of a century, so Mr. Benson's voice, after the echo of his first wild cry had died away, found it vain to shout aloud amid the many voices claiming the ears of those who had listened to the youthful "yawp" that he sent "over the roofs of the world."

Everybody supposed that Mr. Benson's "Dodo" state of mind was as dead as the bird of that name, but lo, he came again, with "Dodo's Daughter," an elder Benson with a riper knowledge of the world, but preaching again the doctrine of clean frankness and unconventionality. It is a fascinatingly impossible little company that the author gets together this time, with Dodo, herself, revived and as vivid as ever, and her daughter all that one might expect of the mother. We first make the acquaintance of the young lady as, aged twenty-two, she and a group of both sexes lie together in various attitudes across her bed, smoking cigarettes and venting clever audacities.

Nadine, the daughter, whose drunken father is now visiting his divorced wife, remains in her room, clad in a dressing-gown that leaves her arms and sometimes her shoulders bare, while Hughie, whom she has rejected, pleads his cause until two in the morning. Nadine is a pure and essentially modest young person, who in the course of the discussion with Hughie declares that she wants the moon, and "if I could get it I'd slip it between my breasts and hold it close." Now it is all very well for Mr. Benson to make Nadine say "damn" in several tenses, and disclaim moral perceptions, but his masculine psychology is at fault when he makes her boldly use the plural in the sentence above quoted. At his age he should begin to realize that women draw the line at unexpected places.

"Dodo's Daughter" is a brilliant book, with now and then too much trace of effort, but with moments of genuine passion for which all readers should be thankful. The revival of an extinct species, however, can not startle the world, and, besides, the business of shocking the British matron has been overdone. To continue the process one must be more and more shocking, and there are really some things that can not be said in print for general circulation. Those must be left to the medical journals, and the French and Italian reviews devoted to psychiatry. (New York: The Century Co., $1.35 net; postage 12c.)

CHANCE: A TALE IN TWO PARTS, by JOSEPH CONRAD, must be recognized as showing the author in a new phase of his remarkable career as a creator of unusual fiction. This time Mr. Conrad has concerned himself as never before with the minute psychology of a woman. Heroine, indeed, Flora De Barrel can not properly be called, but the elaborate net of circumstance in which she is caught and against which she has not for most of the time the power and hardihood to react was such as might have paralyzed a stronger woman. As Mr. Conrad's subtitle indicates, the story is in two parts, though, indeed, because of the curiously perverse fashion in which he has chosen to tell it through the mouths of witnesses and not directly as of a single narrator, it leaves an even more fragmentary impression upon the mind of the reader than this division would indicate. As usual with Mr. Conrad's longer works, the story is slow in getting started. Almost throughout it is guiltless of physical incident, being mainly concerned with the psychology of three persons especially, the girl, her husband, and her father.

In the first part of the tale, the slow development is enlivened by the terrible portrait of the fiendish governess to whose care Flora is consigned. Later, the scene shifts from land to sea, and here, on the deck and in the cabin of a fine, deep-sea sailing ship, Mr. Conrad is at home and sure of himself. It is on board ship that the livelier action of the tale takes place, though here, as elsewhere, the narrative is mainly concerned with the tangled psychology of the three chief characters. As the tale approaches its dénouement the interest becomes poignant, and the suspense is almost harrowing, for the reader guesses in vain as to what the end may be. As a

(*Continued on page* 92)

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(*as illustrated*)

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WHAT THEY READ

(*Continued from page* 90)

purely psychological study of the most minute and convincing sort, "Chance" hardly has a fellow in all the many stories with which Mr. Conrad has delighted his small but select audience, but it is undeniably inferior to the "Secret Agent," both in construction and interest. Structurally, it is more nearly related to "Under Western Eyes" than to any other of the author's tales, though the subject in no respect resembles that remarkable book. The lovers of Mr. Conrad will find in this new story his power, although moving in unaccustomed channels, no whit impaired, but "Chance" will hardly add to the number of his admirers. Able, even brilliant, as the work is, it will impress the stranger as tedious, and perhaps even to the ardent Conradite it will seem perversely planned. Its power at moments, however, is worthy of the author at his best, and its soundings of the human depths and shallows could hardly be equaled by any of his contemporaries. (New York: Doubleday, Page and Co., $1.35 net.)

THE PRICE OF LOVE, by ARNOLD BENNETT, takes the author back to his favorite Five Towns, where he and his readers feel at home. This time he has written a tale of such ingenuity as might well make the authors of detective stories envious, and has made the mystery of the lost thousand pounds, touching which he takes the reader into his confidence, incident to a love story that must interest all who read, for the sake of a thoroughly charming girl and in spite of her unworthy lover. Few recent tales have opened better than this, which immediately introduces one to the simple and delightful girl of the story, and to the cozy household of an admirably indicated old lady. As usual, Mr. Bennett permits himself the luxury of immense detail, but so true is his art in this matter that one never finds his minutiæ tedious. From the opening to the end there is no flagging of interest; the story holds by the baffling ingenuity of the plot, the unexpectedness of the incidents, and the felicity of its descriptive bits. There is abundant humor, too, not so much of phrase as of situation, incident, and character.

The contrasted cousins, Louis and Julian, are done with excellent effect, and old Batchgrew is a sketch outlining vigorously a potential creation of large measure. Rachel Louisa Fleckling is a delicious creature, a living, breathing presence whenever we encounter her, a willing sacrifice upon the altar of love, whom we leave on the last page hugging herself in high content with her bad matrimonial bargain. So with the rest; there is no slovenly work anywhere, though those who have admired some of the earlier work connected with the Five Towns will think "The Price of Love" a good deal lighter than the author's best. Mr. Bennett's short career had of late taken a turn somewhat disappointing to his admirers, but "The Price of Love" seems to indicate that he can "come back." (New York: Harper and Brothers, $1.35 net.)

WILLIAM AND BILL, by GRACE MACGOWAN COOKE and CAROLINE WOOD MORRISON, deserves well of all who love humor and romance. The scene is laid in the south, and the two male characters that give title to the book are cousins whom the reader is privileged to know from early childhood to young manhood. Their contrasted temperaments furnish much of the fun with which the story overbrims, and the colored folk along with some of the white adults add to the very human humor of various situations and incidents. (New York: The Century Co., $1.25 net.)

THE SALAMANDER, by OWEN JOHNSON, with a highly philosophic introduction in which the author deceives himself, perhaps, and in which he may deceive the simpler of his readers, tells the thrilling story of the girl who can live in fire and remain unscorched. Unlike Shadrach, Meshach, and Abednego, she voluntarily enters the fiery furnace of the lobster palace life in New York out of mere curiosity, and comes out of it unscathed and fitted for virtuous wifehood, model motherhood, and the duties of a pillar of conservatism in conventional society. Of course, for one girl who should attempt such a thing and succeed, ten would fail in disastrous ruin.

Oddly enough, just when we begin to hope to spare the boy the mud-bath once thought the proper and necessary thing as a preparation for life, the girls, according to Mr. Johnson, are claiming the privilege about to be renounced by their brothers. How amusing to see the rôle of the solicitous, chaperoned, sheltered sister taken by her brother! It will be the Ophelia of the future who shall pursue the primrose path of dalliance while cautioning innocent Laertes against the wiles of the sex no longer to be called "gentle." Mr. Johnson has made a first-rate melodrama of a certain class of life in New York. His *demi-vierges* stop short of shipwreck, yet know the town in all its intoxicating allurements. As he philosophically says in his grave "foreword," the salamander sort of girl is a natural enough development of proper feminine emancipation and proverbial feminine curiosity. (Indianapolis: The Bobbs-Merrill Company, $1.35 net.)

BARNABETTA, by HELEN R. MARTIN, restores the author to her familiar land of the Pennsylvania Dutch, and the story opens most auspiciously in her best manner. The Drearys are almost as brilliantly done in the earlier chapters of the book as were Tillie and her Mennonite relatives and neighbors. Alas, however, Mrs. Martin loses touch with reality, and gives us something very near farce when she sends Barnaby Dreary a second time courting. His new wife is an utter impossibility in Dutch Pennsylvania or elsewhere, while the more elegant gentiles of the book are merely conventional lay figures without the breath of life. Barnebetta herself and the schoolmaster are well done, and so too are Barnabetta's loutish brothers. (New York: The Century Co., $1.30 net.)

YOU NEVER KNOW YOUR LUCK, Being the Story of a Matrimonial Deserter, by SIR GILBERT PARKER, tells a tale of love and mingled fortunes, with the setting the new wheatlands of the Canadian northwest. This time, Sir Gilbert's hero is an Irishman, and several others of his chief characters are Irishwomen. Kitty Tynan will stand out for most readers as the favorite personage of the little drama, though her mother makes a good second, and Shiel Crozier, the wife-deserter, will probably be favorite among the male characters. Sir Gilbert's minor characters are done with considerable picturesque effect, and individual scenes are well executed, but no just critic can tell "You Never Know Your Luck" a great novel. Its improbabilities are a bit disconcerting, its humor is not of the infectious sort, and its passion hardly moves the reader. (New York: George H. Doran Company, $1.25 net.)

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WHAT THEY READ

(*Continued from page 92*)

CLARK'S FIELD, by ROBERT HERRICK, gives a somewhat distant variant of "Shore Acres," being a novel of American life intended to illustrate the operation of the "unearned increment." A commonplace New England farmer leaves to his heirs a field of fifty acres on the edge of a growing industrial community, and this field, which a wise and humane probate judge saves to the heirs from the clutches of those who expected to buy it for a trifling part of its value, becomes, by the growth of the town, a veritable gold-mine.

When the young heiress finally receives her inheritance from the hands of her trustees, she finds herself worth five million dollars. The field she discovers completely built over with wretched tenements, inhabited by wretched working folk whose payments in rent enable her and the husband whom she has married in haste in order that she may repent at leisure, to live in idle luxury. The removal of the heiress and her husband to California, where they build a ranch-house of magnificent size and style, brings her in contact with her second cousin, a simple stone-mason; and some old family letters that he lends her show that the California Clarks have a just though not a legal claim to a share in Clark's field. Under the guidance of the idealistic probate judge the heiress learns what to do with her inheritance.

Incidentally we have edifying pictures of a fashionable American boarding-school, and a corresponding institution of the kind in France. Mr. Herrick tells his tale without letting the economic moral interfere with the artistic development of character or the progress of the plot, and the reader is really interested in the fate of the dramatis personæ. Perhaps the most serious defect of the tale is its lack of strong and continuous dramatic interest. (Boston and New York: Houghton Mifflin Company, $1.40 net.)

SUGAR-COATED INSTRUCTION

ART AND COMMON SENSE, by ROYAL CORTISSOZ, serves as a blanket title to a volume of notable essays mainly upon painters and painting, though there is a paper on Rodin, and one on Mr. Morgan as a collector. On the whole, the blanket title is justified by the author's general attitude toward his subject. His introductory essay bears the same title as the volume, and it is genuinely helpful to the layman. As there are poets and prose writers who deliberately address themselves to audiences that they would probably describe as "fit, though few," so there are painters and sculptors who paint and chisel for their brethren of the craft. Mr. Cortissoz would have the layman accept neither the painter's point of view nor that of the critic, but try to rid himself of self-consciousness and take pictures for what they really are.

On the whole, it is pretty safe to say that a picture that "looks like nothing at all" to the "man in the street," is not a great work of art, though there may be great works of art which, the man in the street puts second to vastly poorer things. These essays of Mr. Cortissoz seem to be those of an honest man. He has no mercy for cubist or futurist, and he decines to talk the rubbish of the critics or the slang of the studios. In his essay entitled "The Magic of Mere Paint," he brings us very close to the appreciation of that golden light which glorifies so many of Rembrandt's old canvases. The layman may go to Mr. Cortissoz with the certainty of being helped and not being snubbed. (New York: Charles Scribner's Sons, $1.75 net.)

HISTORY AS LITERATURE, AND OTHER ESSAYS, by THEODORE ROOSEVELT, is a volume illustrating the amazing variety of the man who recently attracted more interest than any other human being on earth. These essays, addresses, and reviews were most of them written after Mr. Roosevelt retired from the Presidency, though the last one in the volume, that on "The Ancient Irish Sagas," appeared while he was still a tenant of the White House. Here are the addresses that he delivered before learned audiences in Oxford, Paris, and Berlin, a paper read before The American Historical Society, one or two semipolitical addresses, and several essays serving as reviews of one or more books. Certainly, no other man in the United States has recently, if ever, undertaken to write authoritatively on so wide a variety of subjects as are covered in this volume. All of these papers, and it is surely remarkable that he should write so well on such a subject as the Irish sagas, are characterized by a certain freshness of style that belongs to the author, though it must be owned that several are marked with the obviousness that the author's enemies profess to discover in everything that Mr. Roosevelt writes. (New York: Charles Scribner's Sons, $1.50 net.)

FROM THE PORCH, by LADY RITCHIE, contains the gracious and graceful author's essays and reminiscences brought together from several periodicals. The daughter of Thackeray naturally has many interesting things to say to the present generation, though nothing in her delightful book is more interesting or more richly fragrant of the fast-dimming mid-Victorian era than the frontispiece portrait of the lady herself. Her dedication of the volume to Rhoda Broughton recalls, in this decade when novelists are outbidding one another with bold and bolder presentations of the sex problem, that "Cometh Up as a Flower" was gravely censured forty years ago or so as treading on delicate ground. Of these essays none is more charming than the three essays on "Modern Sybils," on Charles Dickens, and that entitled "A Dream of Kensington Gardens." The "monographs," as Lady Ritchie calls the second division of her book, deal with a few now forgotten personalities, such as Anna Seward, known in her day as "The Swan of Lichfield," with Morland, the painter, in his life at Freshwater Bay, and with Alfred Stevens. An admirable book this, for a winter evening by the hearth fire. (New York: Charles Scribner's Sons, $1.50 net.)

MODERN DANCING, by MR. and MRS. VERNON CASTLE, magnanimously permits the lettered to learn from plain print and photoengraved illustrations at the price of one dollar and twenty-five cents what the authors teach personally at a trifle less than that sum per minute. This little book of less than two hundred pages, with nearly fifty illustrations, sets forth by means of text and pictures the chief dances now the rage in every grade of society, in all parts of the United States, and with persons almost anywhere between the cradle and the grave. In addition to the technical instructions furnished, there is a brief essay on modern dancing by Elizabeth Marbury, and the authors introduce their subject with a few pages of general discussion. There are also chapters on the modern dances in relation to fashion, as promoters of health and beauty, on earlier dancing, and on dance music.

(*Continued on page 96*)

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WHAT THEY READ

(*Continued from page 94*)

Most of the pictures are full-page illustrations showing the authors in the various poses of the dances to be learned by the reader. (New York: Harper and Brothers, $1.25 net.)

DRESS DESIGN, by TALBOT HUGHES, is a work on the history of secular costume, for artists and dressmakers, and traces the varying moods of the eternal feminine, the fads and foibles that engaged the minds of the sterner sex of England in those early days while the militant still lay dormant. This compact little volume, which, printed in clear type on lightweight paper, is a delight to handle, treats of the subject from times prehistoric through the days of Victoria, and in some three hundred pages mirrors the caprices of Dame Fashion. The student is particularly fortunate in having a work from the pen of so able an authority as Mr. Talbot Hughes, whose splendid collection of costumes in the South Kensington Museum has furnished authentic matter for the illustrations. As an encyclopedia of dress it is invaluable, so conscientious has the author been in supplying details which are often omitted from such works. It is a pleasure to delve into its pages, replete with technical knowledge so clearly and concisely stated as to hold the interest of the casual reader and lighten the labor of those who do research work.

To costumers, for whose aid some sixty pages of scaled patterns with detailed lists are added in an appendix, the volume should prove most helpful in these days of pageantry, morality plays, and *bals masques*. The patterns deal with such interesting items of sixteenth and seventeenth century costumes as the piccadilly, the gorget, and the Elizabethan jerkin—terms full of fascinating possibilities! Here, also, is a large assortment of bodices, sleeves, waistcoats, and breeches, sufficient to satisfy the taste of the most fastidious. Nor have the styles of later years been neglected, for a number of plates of line drawings show the variety of modes adopted by the beauties of the eighteenth century, when the art of the coiffeur quite surpassed that of the milliner in the creation of unique effects. In this, also, the historical sequence of the various phases of English fashions is carefully noted.

In footwear, also, it seems as if the author had recorded every possible type that has ever graced or disgraced the pedal extremities of mankind. Besides a number of scattered drawings through the text, there are fifteen full pages of carefully dated illustrations dealing with this important branch of the costumer's art.

The volume, one of a series of handbooks on the artistic crafts, has a preface by Mr. W. R. Lethaby, who, with his several collaborators, is to be congratulated upon having added one more to the excellent line of text-books already published. (New York: The Macmillan Company, $3 net.)

WHAT SCULPTURE TO SEE IN EUROPE, by LORINDA MUNSON BRYANT, attempts to point out, for the benefit of those whose time to see them is limited, the most important works in old and new sculpture which are to be seen in Europe, and at the same time to present, in simple form, the related myths and stories. The selection is comprehensive and the works mentioned are well worth attention.

The book, which is popular in character, is a companion volume to "What Pictures to See in Europe in One Summer," published in 1910. Much information of interest is given, and the book is noteworthy as a sincere attempt to arouse general interest in works of sculpture, but the success of the attempt is seriously marred by the very poor quality of the illustrations, which give no idea of the beauty of well-modeled surfaces. Aside from this difficulty, which is almost unavoidable in an edition of moderate price, the defect of the book lies in its tendency to overemphasize the sentimental aspect of the work of art, and to give too little attention to monumental quality and pure beauty. Realism and the sentimental appeal are not the qualities by which the greatness of a work of art may be judged. (New York: John Lane Company, $1.35 net.)

THE MINISTRY OF ART, by RALPH ADAMS CRAM, a volume of papers and addresses read and delivered before various bodies in America and Europe by an eminent American architect, deserves careful reading at the hands of those intelligently interested in the significance of the fine arts. Mr. Cram takes his profession and its related arts seriously, even reverently, and in these papers, which are in effect carefully elaborated essays, he sets forth much of his personal philosophy. In the opening paper, entitled "Art the Revealer," Mr. Cram happily expresses his notion of the ministry of art by saying, "It is the only visible and concrete expression of this mystical power in man which is greater than physical force, greater than physical mind, whether with M. Bergson we call it intuition or with Christian philosophers we call it the immortal soul." In his second paper, "The Philosophy of the Gothic Restoration," Mr. Cram pays his respects with highly humorous effect to architectural modes and tendencies, past and present, and does it in a fashion to interest the layman and doubtless to stir the bile of those architects who dissent from his notions. Five other essays help to make the volume, and the last is that which gives it its title. In all of these Mr. Cram is vigorous, individual, outspoken, and idealistic. The publishers have nobly done their part for Mr. Cram's essays by lodging them fitly in a handsome volume, admirably printed, with sufficient leading and wide margins. (Boston and New York: Houghton Mifflin Company, $1.50 net.)

BOOKS RECEIVED

"When Thoughts Will Soar," translated from the German of Baroness Bertha Von Suttner, by Nathan Haskell Dale; a long story of love and of a league for the promotion of international peace. The author's earlier novel, "Die Waffen Nieder," won her the Nobel peace prize. (Boston and New York: Houghton Mifflin Company, $1.50 net.)

"Mrs. Vanderstein's Jewels," by Mrs. Charles Bryce; a tale of crime and detection. (New York: John Lane Company, $1.25 net.)

"The Torch Bearer," by Reina Melcher Marquis; a romance of village life with the scene laid in Kentucky. (New York: D. Appleton and Company, $1.30 net.)

"New Men for Old," by Howard Vincent O'Brien. (New York: Mitchell Kennerly, $1.25 net.)

"Dictators in Mexico," by John de Kay; a summary review of Mexican tyrannies from Diaz to Huerta. (London: Effingham Wilson: paper; $1.)

"The Game of Chess," by Kenneth Sawyer Goodman; a one-act play in the series of Stage Guild Plays and Masques; paper-bound. (New York: Vaughan and Gomme, 35 cents net.)

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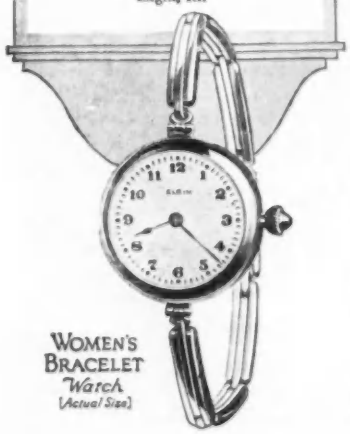

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S O C I E T Y

Died

NEW YORK

Allen.—On July 20, at her residence, Mrs. Marshall J. Allen.

Benjamin.—On July 20, at his home in Burlington, Vt., Samuel G. Benjamin.

Buffum.—On July 28, at the Presbyterian Hospital, Dr. Charles T. Buffum.

Ely.—On August 1, at his late residence, Meadow Burn Farm, New Milford, N. Y., Alfred Ely.

Hall.—On July 21, at the home of his sister, Benjamin Elihu Hall.

Jackson.—On July 28, at Narragansett Pier, R. I., Schuyler B. Jackson.

Martinez.—On July 29, at Madrid, Spain, Miguel R. Martinez.

Taintor.—On July 17, at Woodstock, Vt., Augusta H. Taintor.

BOSTON

Hovey.—On July 27, at Newburyport, Mass., Rev. Horace C. Hovey.

WASHINGTON, D. C.

Ramsay.—At his home, Admiral Francis Monroe Ramsay.

Engaged

NEW YORK

Brown-Thorne. — Miss Evelyn Brown, daughter of Mr. and Mrs. James Brown, to Mr. Francis Burritt Thorne, son of Mr. and Mrs. Edwin Thorne.

Buel-Burnett.—Miss Constance C. Buel, daughter of Mr. and Mrs. Clarence Clough Buel, to Mr. Vivian Burnett, son of Mrs. Frances Hodgson Burnett.

Buffum-Ashwell. — Miss Helen Buffum, daughter of the late Dr. Charles T. Buffum, to Mr. Thomas W. Ashwell, son of the late Wm. C. Ashwell.

Condon-Armour.—Miss Gwendolin Condon, daughter of Mr. and Mrs. Thomas Gerald Condon, to Mr. Philip Armour, son of Mrs. P. A. Valentine, of New York, formerly of Chicago.

Quimly-Brewster. — Miss Aldana Ripley Quimly, daughter of Dr. and Mrs. Charles E. Quimly, to Mr. W. Lee Brewster, son of Dr. and Mrs. George W. W. Brewster, of Boston.

Sabine-Coles.—Miss Alice Sabine, daughter of the late Bishop William T. Sabine, and a sister of Mrs. O. Faulkland Lewis, to Mr. Francis Woodward Coles, Jr.

Schall-Stafford.—Miss Margaret Schall, daughter of Mrs. William Schall, Jr., to Mr. Robert Stafford, son of Mrs. Robert Stafford.

BALTIMORE

Marburg-Von Starkenorgh Stachomwer.—Miss Christine Marburg, daughter of Mr. and Mrs. Theodore Marburg, to Jonkher Alidiuus Warmoldus Lambertus Ijarda Von Starkenorgh Stachomwer, Secretary of the Netherlands Legation at Brussels.

Stewart-Apponyi.—Miss Gladys Virginia Stewart, daughter of Mrs. John H. Stewart, to Count Jules Apponyi.

CHICAGO

Walker-Field.—Miss Amy Walker, daughter of Judge and Mrs. Charles Morehead Walker, to Mr. James A. Field.

PHILADELPHIA

Boyd-McDonnell.—Miss Helen Longstreet Boyd, daughter of Mr. James Boyd, to Ensign Edward Orrick McDonnell, U. S. N., son of Mrs. Eugene McDonnell, formerly of Baltimore, now of Fort Howard, Maryland.

Franklin-Smith.—Miss Caroline Franklin, daughter of Mr. Henry S. M. Franklin, to Mr. Stanley MacDonald Smith, son of Mrs. L. Heber Smith.

SAVANNAH

Hansell-Crane. — Miss Elise Hansell, daughter of Mr. and Mrs. Andrew J. Hansell, to Mr. H. Averill Crane, son of Mr. and Mrs. Horace A. Crane.

WASHINGTON

Weeks-Davidge. — Miss Katherine S. Weeks, daughter of Senator and Mrs. John W. Weeks, of Massachusetts, to Dr. John Washington Davidge.

Weddings

NEW YORK

Hay-Appleton.—On August 5, at Ipswich, Mr. Clarence Hay, son of the late John Hay, and Miss Alice Appleton, daughter of Mr. and Mrs. Francis R. Appleton.

Lindeberg-Hull.—On July 15, Mr. Harrie T. Lindeberg and Miss Lucia Hull, daughter of Mr. and Mrs. George Huntington Hull.

Pinkus-Wight. — On August 12, at the residence of the bride's uncle, Mr. Walter Devereux Pinkus, son of Mr. and Mrs. Frederick S. Pinkus, and Miss E. Augusta Wight, niece of Mr. and Mrs. William A. Slayback.

Romeyn-Ellinau. — On August 22, at Noroton, Mr. Radcliff Romeyn and Miss Rosalie Southgate Ellinau, sister of Mr. Douglas L. Ellinau.

Rosen-Dodge.—On August 11, at St. George's Church, Ste. Anne de Bellvue, P. Q., Mr. Walter T. Rosen and Miss Lucy Bigelow Dodge, daughter of Mrs. Lionel Guest.

Thompson-Harvey.—On August 12, at the country home of the bride's parents, Deal, N. J., Lieutenant Marcellus Thompson, U. S. N., and Miss Dorothy Harvey, daughter of Mr. and Mrs. George B. M. Harvey.

CINCINNATI

Sheridan-Grant.—On July 28, in St. Patrick's Cathedral, New York City, Mr. Frank J. Sheridan, Jr., son of Mr. and Mrs. Frank J. Sheridan, of Washington, and Miss Eleanore Grant, daughter of Mr. and Mrs. Edward L. Grant.

MINNEAPOLIS

Harper-Vincent.—On August 29, Mr. Paul Vincent Harper, son of the late William Rainey Harper, and Miss Isabelle Vincent, daughter of Mr. and Mrs. George E. Vincent.

WASHINGTON

Ramsdell-Layman.—On July 15, at the Church of the Heavenly Rest, in New York City, Dr. Robert Carthcart Ramsdell, U. S. N., and Miss Dorothy Abbott Layman, daughter of Mr. and Mrs. Charles A. Layman, of Indianapolis.

Weddings to Come

NEW YORK

Livingston-Davis.—On September 26, at St. Paul's Church, Tivoli, N. Y., Miss Laura S. Livingston, daughter of Mrs. Robert R. Livingston, to Mr. Howland S. Davis, son of Mr. and Mrs. Howland Davis.

Morgan-Gardner. — On September 12, at Princeton, New Jersey, Miss Sarah Spencer Morgan, daughter of Mr. and Mrs. Junius Morgan, of Princeton, to Henry B. Gardner, son of Mr. Alfred W. Gardner.

Pearson-Bogert.—On September 5, at the Newport residence of Mrs. Pearson, Miss Josephine Pearson, daughter of Mrs. Frederick Pearson, to Mr. Beverly Bogert.

Rice-Harvey.—On Sept. 16, in Christ Church, at New Brunswick, N. J., Miss Sally Neilson Rice, daughter of Mr. and Mrs. J. Kearney Rice, to Mr. Harold C. Harvey, of London.

Turnure-Griswold- — On September 12, Miss Mary Mildred Turnure, daughter of Mr. and Mrs. George Evans Turnure, to Mr. Roger Wolcott Griswold, son of Mr. and Mrs. Matthew Griswold, of Erie, Pa.

Wagstaff-Adams. — On September 12, in Christ Church, West Islip, L. I., Miss Margaret Barnard Wagstaff, daughter of Mr. and Mrs. Alfred Wagstaff, to Mr. John Fairchild Adams, son of Mr. and Mrs. Horatio Adams, of Glen Cove.

CHICAGO

Butler-Ryerson.—On October 6, Miss Nora Butler, daughter of Mr. and Mrs. Morton Butler, to Mr. Edward L. Ryerson, Jr., son of Mr. and Mrs. Edward L. Ryerson.

Knott-Dangler.—On October 3, Miss Lucy Alexander Knott, daughter of Mr. and Mrs. Henry I. Knott, to Mr. David Dangler, son of Mr. Charles I. Dangler.

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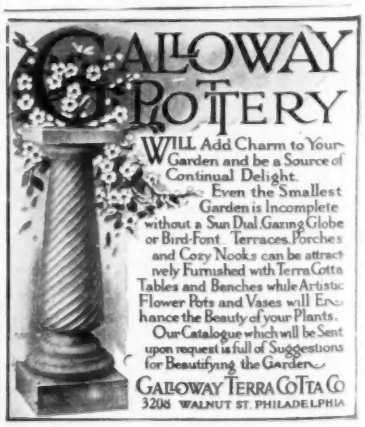

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ROYAL WEEK-END PARTIES

Though He Count His Money by Millions and His Servants by Battalions, Uneasy Lies the Host Who Entertains a King

ALTHOUGH King George dispenses with as much pomp and circumstance as is possible when he is honoring any of his subjects with a country house visit, certain special arrangements have, of course, to be made for his reception on such occasions. The successful carrying out of these arrangements entails, as may be imagined, a good deal of anxiety on the part of the host and hostess concerned.

It is important that the servants shall be carefully trained in the niceties of court etiquette and that the rooms set apart for the accommodation of the illustrious guest and his entourage shall be properly furnished. It is important, too, that such rooms should be in a position which will insure a certain amount of privacy for their distinguished occupants. On this account, the royal suite is usually contained in a separate wing altogether, which may be entered without passing through corridors used by other guests.

CENSORING THE GUEST LIST

The members of the house-party must be most carefully chosen, for upon this depends, in great measure, the success of the royal visit. With a view to insuring that the presence of each guest shall be thoroughly acceptable, a list of those it is proposed to invite is first submitted to His Majesty's private secretary. This official goes over the list carefully, and returns it with the intimation either that it may stand, or that it must be altered in certain particulars. It seldom happens that any alteration is necessary, however, as the list is usually confined to the King's personal friends.

When King George pays a country house visit he is met at the local station by his host. Anything in the nature of a demonstration or address of welcome from the municipal authorities is discountenanced on such occasions, and, beyond laying down a strip of red carpet on the platform, no special preparations are made for His Majesty's reception. His arrival, in fact, is practically as unostentatious as is that of any private gentleman who spends a week-end in the country. As a rule, the King drives with the host to the latter's residence. His suite, which is in attendance upon him, follows in other carriages and wagonettes convey servants and luggage.

RECEIVING HIS MAJESTY

On his arrival at the residence of his host, an arrival usually timed for about six o'clock in the evening, the King retires immediately to his private apartments and does not meet the remainder of the house-party until a few minutes before the dinner hour. As a rule, this is fixed at nine o'clock, in accordance with the custom obtaining at Buckingham Palace and Windsor. The meal usually lasts for about two hours, and is marked by a certain degree of ceremony. Royal servants, who come from London for the purpose, wait upon His Majesty at table. Although during the meal the King chats quite freely with all the members of the company, it is a serious breach of etiquette for any one to address a remark to him directly. With this exception, a general conversation is kept up during the meal.

As soon as the ladies have withdrawn, coffee and cigarettes are handed around, but there is no undue lingering over these, and in about ten minutes the gentlemen return to the drawing-room. The remainder of the evening is passed with music, theatricals, or bridge as amusement. About midnight His Majesty retires, and, as he always breakfasts alone, is not seen again by his host and hostess until half-past ten or eleven o'clock the next morning.

The manner in which the interval between breakfast and luncheon is passed depends, of course, upon the season of the year. Whenever it is possible, King George likes to spend the morning in the open air, and if his visit is not fixed at a time when there is grouse or pheasant shooting, he usually goes for a midday spin in a motor, accompanied by his host and hostess and one or two of the most important guests.

Luncheon is served at two o'clock, or a little later, and is an elaborate meal. Upon its conclusion His Majesty snatches an hour to attend to his correspondence. In connection with this matter, it may be mentioned that even when in the depths of the country, and although his absence from London may be of only a couple of days' duration, King George's letters are bought to him every morning by a special messenger.

At tea, which in most country houses nowadays is served in the entrance hall, or, if the weather is fine, on the lawn, the King greets any of the guests he has not seen earlier in the day. Occasionally the opportunity is taken at this meal to present to him some local celebrity, such as the lord lieutenant or high sheriff of the county, or, perhaps, the bishop of the diocese. Often, however, such individuals are invited to a dinner-party instead.

IN HIS PRIVATE CAPACITY

It is seldom when he is paying an ordinary visit of this description that the King spends any of his time in laying foundation stones, opening public buildings, or receiving deputations. Although no one is more ready to oblige, when he visits his personal friends he likes to live as much as possible in his private capacity. One reason for this is that the discharge of any official duty entails the provision of a military escort and causes his host a great deal of additional responsibility and trouble.

It is, of course, impossible to estimate the expense to which a subject is put on account of a visit from his Sovereign. That it is considerable, however, is certain; the servants are supplied with new liveries; and sometimes the whole house as well as the suite occupied by His Majesty is redecorated. The outdoor staff of servants—coachmen, grooms, gardeners, gamekeepers, and beaters—has to be largely reinforced, and the attendance of some great musical star to sing or play in the evenings often means the writing of a handsome check. It need scarcely be remarked, however, that the cost of entertaining royalty in a fitting manner is quite the last thing that a subject who is being honored by his Sovereign's presence is wont to consider.

As a memento of his visit King George is often asked to plant a tree or shrub in the grounds, and scattered about the stately homes of England, there are now a great many trees of various ages which were planted by His Majesty.

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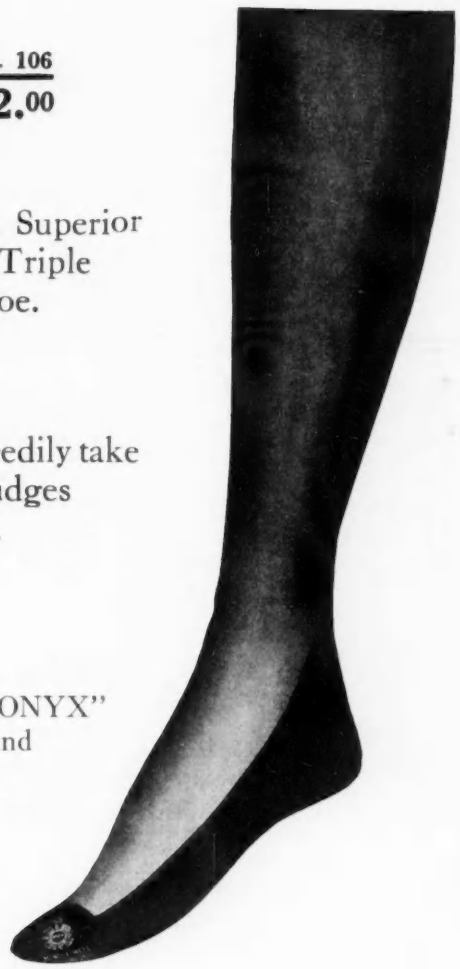

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ROYAL APPAREL COMPANY
42 EAST 32nd STREET, NEW YORK

WHISPERS *to the* GIRL *with* NOTHING *a* YEAR

ACCESSORIES count so enormously in one's appearance that their importance never can be too persistently emphasized. Gloves, veils, shoes, hose, ruches, and collars should be kept in fastidiously good condition. It is better that the accessories rather than the gown be kept up-to-date, if one must choose between the two. It does not detract from one's appearance to wear a suit a long time, if the veil is kept crisp and new, the collar modish and spotless, and no trace of shabbiness is allowed to appear in shoes or gloves.

With the first hint of autumn weather the ruche, which is becoming to most women, regains its usefulness. A ruche greatly smartens the appearance, and can be made at home with very little expense.

Silk net is an excellent material from which to make a ruche for the neck, for net is much more durable than tulle. A ruche of tulle, however, is not very expensive as tulle costs not more than 25 cents a yard and only three yards are required. A good quality of ribbon should be purchased, but even then the entire ruche can be made at home for $1.50. This is, as a rule, lower than prices for which ruches may be bought, though they are offered at some of the shops for as little as $2.50.

NEW PETTICOATS IN OLD DRESSES

It is very easy to freshen an evening frock or a lingerie gown by the addition of a pretty, old-fashioned petticoat of net, trimmed to a height of fifteen inches with little, narrow, net ruffles about two inches deep and placed just to overlap. With such a petticoat the skirt of the gown should be draped up or cut up on each side in order to show the petticoat quite frankly. Or the overskirt might be cut in a U shape, front and back, so that the petticoat might stick out a bit at each side.

Net as the material for a whole frock is greatly favored. The yoke, sleeves, collar, tunic, puffs, and petticoat may all be of net, and nothing is prettier and a better economy for the girl with nothing a year than a dance frock entirely of white net. It is very smart and more than practical, for cotton net may be tubbed and tubbed without giving a hint of hard usage.

The new taffetas are very soft, and changeable taffeta in such combinations as green and lavender, blue and rose, or gray and rose, makes a serviceable and smart dancing frock. Four yards of a soft taffeta 36 inches wide will make a simple, draped skirt. The Vogue pattern number 2411/17, illustrated on page 68, is a very good model for this. A silk net matching one of the colors of the changeable silk should be used for the tunic and the bodice.

NOW, AS ALWAYS, SHOES

Shoes are a vexed question for the girl with nothing a year, but she can always remember that shoes left from the summer will look a great deal better if the heels are straightened. Tennis shoes can be resoled for very little and are then as good as new.

While white buckskin shoes are never very much reduced, it is possible, just at this season, to buy them at slightly lower prices than those at which they may be bought earlier. It is economy to select the best make and style when buying buckskin shoes, for they are worn the year through, with white dresses, and they will wear several years if properly made and given proper care. White buckskin shoes are assuredly the only kind of white shoes that are practical for daytime wear. Canvas and kid are extravagant, for neither one keeps in shape for very hard usage; canvas cleans well, but it is impossible to do anything with kid after the first freshness is gone. Buckskin will look well as long as there is any of it left.

Walking slippers or ties are worn, with gaiters, all winter, and for this wear black calfskin is a more economical choice than any of the tan leathers. Black can be kept in good condition for an indefinite length of time, and when well polished, always looks smart; but tan leather shows nicks and bruises, becomes rotted from frequent polishing, and becomes shabby very quickly.

For evening slippers, ones of flesh colored satin are by far the best selection for the pair that is to be worn with as many light colored frocks as possible. There are very few light colored frocks that they can not be worn with, and they are ever so smart with a white frock; while occasionally they may be used even with a gown of medium dark tones if flesh color is prominently used in the design of the dress.

It is never advisable to buy cheap shoes, as the great beauty of shoes is in their shape, and a well-fitting shoe is seldom found except in the best makes. However, it is often true that much economy may be practiced by getting shoes from a sample shoe shop. Such shops carry many of the well-known lasts, and often have odd sizes from some of the best makers. These shops are usually reliable to deal with, and the shoes they sell wear as well as do those for which other shops charge a great deal more.

ADVICE ON THIS AND THAT

There is no better way to save money than to make underclothes at home. Such sewing is easily done if a model is chosen that is simple and entail as little handwork as possible. Tucks and embroidery should be left out, and without either of them it is entirely possible to make very dainty underwear. Good Valenciennes lace in one of the real lace patterns is the best trimming, and with a plain embroidery beading wide enough to take an inch-wide ribbon, the effect is as charming as anything that can be bought ready-made for three times the price.

To have much dry cleaning done is expensive, so it is best to make negligees of washable materials. Some silks wash admirably, and can be lined with a light flannel for cold weather. Crêpe de Chine and crêpe meteor wash beautifully, and either silk crêpe or cotton crêpe makes a very attractive negligee. White cotton crêpe lined in China silk of pale rose color is very effective.

"At Last *a dependable skin cleanser. Its use is a delight and a benefit."*

Florence La Badie,
Motion Picture Star in
The Million Dollar Mystery

Send for Free Trial Cake

Send today for a generous seven-day trial cake of Sempre Giovine, the *new* Skin Cleanser, *absolutely free.* A sensation among toilet requisites. Different from anything you have ever used. First results will astonish and delight you. *Send today.*

Sempre Giovine

Pronounced "Sem-pray Jo-ve-nay"
Meaning "Always Young"

A delightful, fragrant combination of beauty-making ingredients. Cleans the pores quickly and thoroughly of all deeply buried impurities. Clears the complexion, freshens the skin. Brings the ruddy glow of health to the cheeks. Send for the free trial cake.

Comes In Cake Form

Sempre comes in a new form—a cake, convenient and economical. Saves the wasteful dipping of fingers into a jar. Does not require the application of an expert. Needs but to be rubbed on and wiped off—all impurities come with it. No rubbing—no massaging. *Does not crumble on the face.* At druggists and toilet counters—50c.

Send Today

You need use Sempre but once to know the luxurious cleanliness, the feeling of freshness and youth that it gives. Send *at once* for liberal seven-day cake, *absolutely free.* Please include name of your dealer. *Send now.*

Marietta Stanley Co.
Dept. 2186 Grand Rapids, Mich.

The Pink Complexion Cake

TO MAKE SURE

of Vogue's

NEXT THREE NUMBERS

Speak to the newsdealer at once

UNLIKE other magazines, Vogue is not fully "returnable" by the individual newsdealer to his big central magazine agency. The dealer cannot therefore send back the copies of Vogue he does not sell each fortnight, and receive for them the full price he paid in the first place. Therefore the newsdealer is cautious about ordering even a single copy of Vogue more than he feels sure will be quickly sold.

This is why many women, who expect to find Vogue always conveniently on sale, are so often disappointed. Close ahead, now, are Vogue's most important fashion numbers of the whole year—the numbers that predict the great Autumn revolution in the modes.

Here it is the first of September. In the coming eight weeks you will make all the plans for your new Autumn clothes. Vogue took up that question long ago—while you, no doubt, were still in the thick of your Summer amusements. Already Vogue has collected a wealth of material, and from now on, up to the moment each of the next three numbers go to press, daily additions will be made according to the latest approved information from the original sources of the fashions.

FOR your convenience, the titles and dates of publication of these three numbers appear printed alongside. Tear them off and keep as a memorandum; then you can forewarn your newsdealer that yo uwant them, and better still, you can be sure of securing your copy of each on the very day it comes out.

Tear along this line

Forecast of Autumn Fashions

(September 15)

The first showing of the Autumn mode, hurried to Vogue direct from the great Autumn fashion openings. Advance models in coats, wraps, gowns, suits and accessories.

With this Vogue in hand you will be able to choose clothes that will hold their style long after the new fashions are exhibited everywhere.

Autumn Patterns Number

(October 1)

The models which Vogue has selected from the best of the new mode, and made up in pattern form. Hundreds of little sketches showing the whole range of the new fashions, and all procurable at once in Vogue Stock Patterns.

Many of these models include the more practical styles that should remain in fashion throughout the coming season.

Winter Fashions Number

(October 15)

The Winter mode at its height—a leisurely, authoritative discussion. Illustrations and descriptions of smartest Winter gowns, suits, hats, corsets, footwear, lingerie and furs; selected in the same mood of the late Fall, these models include everything you will care to wear until well into next Spring.

To make precaution doubly sure, you might hand this memorandum to your newsdealer — perhaps initialling it on the margin. Then he will set each number aside for you.

Buy Belding's Pure Dye Silk Fabrics

"It won't tear"

Will Not Rip Split or Tear

Belding's Pure Dye Silk Fabrics are guaranteed to give satisfactory wear and will not rip, split or tear.

Silk fabrics weighted with iron and tin oxides are so weakened that they soon tear like paper. One pound of pure silk is frequently so weighted as to weigh four pounds when dyed. This is the reason why millions of women throughout the country are demanding legal protection.

Until Congress passes appropriate legislation, there is no protection, except the name of a reliable manufacturer.

For over 50 years Belding Bros. & Co., have set the standard of silk purity and quality. The name "Belding" woven in the selvedge is a positive guarantee that the fabric is Pure Dye silk and will give satisfactory wear. Insist on seeing it.

Belding's Tearless Petticoat Silks
for Petticoats, Waists, Dresses and Skirts.
In ready-to-wear Garments demand the Belding Tag.

BELDING'S Guaranteed Lining Silks

for lining Cloaks, Suits, Jackets, etc. Belding's Petticoat and Lining Silks are carried by all first class dry goods stores. Made full yard wide in all the season's latest shades.

RETAIL PRICES:

Satins .....$1.00 per yard
All silk medium weight..... 1.25 per yard
Heavy weight ..... 1.50 per yard

You can have the same Belding Pure Dye Silks in ready-made garments. To be sure of it

Insist on Getting This Belding Bell-Shape Tag With Your Ready-to-Wear Cloaks, Suits, Jackets, etc.

This tag is an absolute guarantee that the garment to which it is attached is lined with Belding's Guaranteed Lining Silk and that the lining will give satisfactory wear or a new lining *free*. Ask your dry goods dealer.

TRADE MARK

Interesting Booklet FREE

A well-known lecturer and writer has just written a booklet telling all about the manufacture of silks. 32 pages attractively illustrated. Mailed free with Pamphlet of Belding's Pure Dye Silk Fabrics, if you address our Chicago office—213 W. Monroe St.

BELDING BROS. & CO.

New York Chicago St. Louis
Philadelphia Boston Cincinnati
St. Paul Baltimore San Francisco

Also manufacturers of Belding's Sewing Silks and Belding's Embroidery Silks

THE RAISON D'ÊTRE *of* DECORATORS

IT is difficult for the layman to understand the position of the interior decorator. There is a widespread impression that in buying from a decorator, one obtains, at about three times the price, the same goods that one might have purchased at the department stores. That there are unscrupulous decorators, as there are unscrupulous lawyers, is true, but because certain decorators choose to sell the linens of well-known wholesale houses as their own exclusive importations and to charge three times the retail price for them, it does not necessarily follow that all decorators run their business along such lines. The legitimate profit is made on the difference between the wholesale and the retail price, and the retail price is agreed upon by the standard houses. On the other hand the decorator is justified in naming his own price when he has the agency for an article or when he imports or makes a certain thing and it is impossible to find it elsewhere. But on things that can be bought at other places, all attempts to hoodwink the buyer and charge anything more than the agreed retail price may justly be considered illegitimate business.

SIMPLIFICATION BY SELECTION

Some wholesale importers sell exclusively to the interior decorator, giving him the advantage over the department stores of carrying goods which are not repeated *ad nauseam* and which are less likely to be seen at one's next door neighbor's. For every one likes to have an original and distinctive home. At a decorator's studio, there may be a selection of chintzes chosen from ten or twelve different houses. If none of these designs is satisfactory, the decorator, informed of the client's vague or definite desires, goes again to the wholesale houses and makes a new selection to submit to her.

With wall-papers it is the same, except that the decorators collect in their own offices large books showing the papers of the best dealers. Thus arranged, many papers can be seen at one sitting, without the effort of traveling all over the town, and the decorator can procure large samples or whole rolls of any patterns which seem satisfactory, so that the client may try them in her own home before purchasing.

A DECORATOR KNOWS THE FIELD

Where furniture is concerned the method is different, for furniture occupies so much space that most decorators carry but little in stock. Instead, the client is taken to the places best fitted to supply what she wishes, often to the wholesale houses and to little-known shops where beautiful and inexpensive furniture can be found. Many people are prejudiced against anything of American make, but in cabinet-work the American craftsman is coming rapidly to the front. A great deal of his furniture is excellent, his reproductions are conscientiously carried out, his wood well seasoned, and his carving delicately handled. It is very often more advantageous for the client to buy good American made furniture than to try to import the pieces desired, considering the high duty which must be paid, the brokers' fees, and the cost of carriage.

If the client prefers to shop alone, the decorator will advise her as to the shops which carry what she wishes, and she can go direct to the right places in her search for a Jacobean table or a Louis XVI bergère. Whatever she buys may be charged to her decorator, and she is saved any annoyance of paying by check or cash or of opening an account. People who frankly do not know what they want nor what is good in furniture and decorations may, by consulting a decorator, have the expert advice of some one who has made a study of the subject; and people who live in the country may have large samples of papers and fabrics, as well as photographs of furniture and other furnishings, submitted to them for approval.

The troublesome work of repairs may also be handed over to the decorator, who will take entire charge and save the client the trouble of making arrangements with painters, plumbers, paper-hangers, carpenters, and all the rest of the horde of workmen which the simplest of repairs necessitates. Who has not had the agonizing experience of having the paper-hanger, the painter, and the carpenter spend weeks in the house, and finding it literally impossible to get the work done and be rid of them?

SCIENCE VERSUS PERSONAL TASTE

It is a curious fact that the one point on which the average woman feels sure of her ability is in the furnishing of a house. Whether she has ever done it or whether she has done it many times atrociously, she is prone to think that she is wholly competent to do it. To her, house furnishing is not a science demanding hard study and experience, but simply a matter of personal taste. If she has never taken piano lessons, she hesitates to play the piano, and before essaying modern dances, she spends long hours in instruction and practise, but for the decorating of her own house she esteems herself fully equipped by nature. It is only when in some crisis she turns to the decorator that the latter's place in the world begins to assume a certain aspect of importance. She realizes at last that combinations of color are not all a matter of feeling, but that they have been worked out scientifically, and that the decorator understands that science as the doctor understands medicine. She finds that he can combine certain strange tones and obtain pleasingly original results such as she herself would never have thought possible, that he knows the right proportion of the large areas of quiet tones to the small ones of intense vividness, the correct balance in the furnishings, and that he possesses the key to harmonious color schemes.

She realizes when attempting to do her house in period styles, that her history has long ago become rusty and that her knowledge of the Louis XIV period and of the Italian Renaissance is superficial. Dare she trust herself to dealers who may take advantage of her ignorance? Perhaps already she has had some such experience and, carried away by the extravagant enthusiasm of some unscrupulous dealer in antiques, has purchased a supposedly original and rare Chippendale piece, only to have a connoisseur friend discover its cheap imitation. Remembering some such mistake, she returns to the decorator to help her in future. For the decorator has studied and traveled, and knows his home shops and the shops of the world. He is obliged to be in touch with every new idea, whether it originates in Vienna or Paris or comes from some clever brain on the New York East Side. The layman has neither time nor opportunity for this, yet in decorating a house, she may wish the last word of the newest ideas in furnishing. The business of the decorator is to tell her how to get it.

MARY MCBURNEY

Specialists in highest grade
Semi-Trimmed and Ready to Wear Hats
suitable for sporting or morning wear

VICTOR JAY & COY

SHOWROOMS

12, WOOD ST., LONDON, E.C.

Inventors and Sole Manufacturers of "Aerolyte," "Flexolyte" and "Harefur-felt" Hats.

SPIRABONE
La Resista
CORSETS

SPIRA
FLEXIBLE BONE RESILIENT

The Corset
With a Reason

The lithe, lissome, willowy effects of modern modes cannot be produced by corsets built on old-fashioned, fixed and rigid lines.

La Resista "Spirabone" Corsets are the most adaptable to the present vogue because of materials, construction and special features.

They give support without stiffness, and grace without restraint, by reason of the yielding, flexible, resilient, conformable *wire* boning.

La Resista models, with all new devices and style touches insure the utmost in comfort, fashion and elegance.

BOOKLET ON REQUEST

See the new creations in La Resista Corsets direct from Paris now shown in all good stores throughout the U. S. and in New York City at our exclusive Salon, where expert corsetieres will fit you perfectly.

A model for every figure—$2 50 to $25.00

LA RESISTA CORSET COMPANY
11-V West 34th Street New York City

Always Refreshing

Crown Lavender Salts will revive and refresh you when feeling faint, tired or dizzy, and give relief from headache, car-sickness and sea-sickness.

Crown Lavender Salts

When social or household duties tire, during shopping, at the theatre or in any assemblage where the air becomes heated or impure, a smell of Crown Salts will give you renewed energy and refreshment.

For Sale Everywhere

Handy-size bottle, 25c; larger sizes, 50c and $1.00. Also in cut-glass bottles with salts in color to harmonize with boudoir decorations.

Write for Crown Booklet

"Taste and Personality in Perfumes" —illustrating and listing the many exclusive perfumes, soaps and toilet articles made by The Crown Perfumery Co. of London, including the famous Crab Apple, Iroma and other English Perfumes.

LEHN & FINK, New York
Sole Agents in America for
The Crown Perfumery Co., London
Makers of the famous Crab Apple, Iroma and other English Perfumes

Lilas de Rigaud

The Perfume of Old - Fashioned Gardens and Tender Memories.

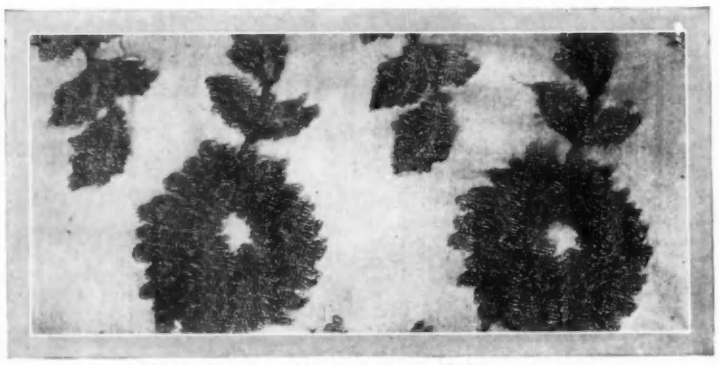
THE old - fashioned garden "back home" is in its glory now—so full of tender memories of old joys and old friends that the thought of it brings a longing unspeakable.

To those of us, city-bound or travel-tired, who cannot go back at will and wander through its well-loved paths, there is left still—*Lilas de Rigaud, Perfume of Old-Fashioned Gardens and Tender Memories.* The wonder of its sweetness will carry you back in dreams to the Land of Used-To-Be.

For sale in high class Toilet Goods Departments. Extract, $3.50 the bottle, Talcum of exquisite softness, 50c., Toilet Water, $3.75, Cold Cream, 50c., Bath Salt, $1.00, Sachet Powder, $1.50, and Face Powder, $1.00.

Send fifteen cents to Riker-Hegeman Co., 340 West 4th Street, New York, for liberal sample bottle of Lilas de Rigaud or Rigaud's famous Mary Garden in extract or sachet.

RIGAUD
Paris



Cloth of gold with big, exotic gold flowers woven through fabric as sheer as chiffon

NEW WEAVES IN NEW COLORS

THE new taffetas are more supple than those of yore and have a soft, silvery sheen like the bloom on a peach. Bouquets of small roses or stiff little sprigs of conventional flowers adorn many of the pastel shaded silks designed for the coming season.

CLOTH of silver, cloth of bronze, cloth of gold, and other iridescent, tinseled materials are going to be very popular, it would seem from the array displayed in the manufacturing houses and ordered by such establishments as those of Chéruit, Callot, Premet, Poiret, Paquin, and Beer. Some of the metal tissues have faint Japanese traceries in their fabric and some of them have splashing designs of chrysanthemums or roses in tinted tinsel threads.

Gold metal tissue as shiny as glossy hair and woven as smooth as silk. Materials from B. Altman & Co.

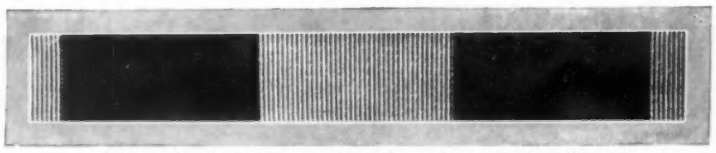
A WONDERFUL, velvet-striped chiffon known as "ruissedor" comes in delicate shades and is admirably adapted for use in evening gowns and wraps, while a charming material for afternoon dresses comes in alternate stripes of satin and faille in two-color effects.

A new plush-like cloth is known as "teberrine," and although the material is a trifle thick, the texture is so fine that the cloth may be plaited without being cumbersome.

AN open-meshed, rather rough suiting is called "agnella." It is English in texture and comes in all the popular shades. Woolen serges with stripes of a contrasting shade in velvet have been woven for street suits. The stripes are about three inches apart so they accentuate the plaits. A new silk serge has been manufactured for the coming season and an immense popularity is predicted for it, as it is a lovely, supple silk.

A FEW moires are to be seen with modified Roman stripes and suggestions of the obsolete plaids, but the cubist combinations of the past year have died a lingering death. Indeed, the general tendency of colors for the coming season is to be subdued and inconspicuous; some of them are really dull. The smartest shades would seem to be dark gray, green, and blue.

(*Continued on page* 108)



A two-color fabric, one stripe satin and one stripe faille, is an admirable material for afternoon gowns

Without a peer for evening gowns and wraps is "ruissedor," an admirable material for afternoon gowns

"Mum"

(as easy to use as to say)

A finger-tip of this snow-white, unscented cream

prevents all odors of perspiration

and keeps the body and clothing fresh and sweet throughout the hottest day.

"Mum" does not check perspiration; just neutralizes all odors.

Lasts from bath to bath.

25c at drug- and department-stores

"Mum" Mfg Co 1106 Chestnut St Philadelphia

LISTERINE

Use it every day

LISTERINE applied to the scalp every day, either full strength or diluted, is almost a *specific* for dandruff.

This is but *one* of the many uses for Listerine in the range of personal hygiene. Use it as a mouth-wash, for relieving cuts and burns and skin affections, soothing the itch of insect bites, etc. Listerine has many imitators, but none of these possess its safe, non-poisonous, antiseptic properties.

All Druggists Sell Listerine

LAMBERT PHARMACAL COMPANY St. Louis, Mo.

Chickering
Pianos

To have a Chickering in your home is, at first, to have merely a new piano which sheds its charm over the whole room, in which it is the most conspicuous object. But to *keep* a Chickering in your home is to come to know it as a vibrant, vital thing, responding to your moods like a sympathetic friend of infinite understanding. *Literature mailed gladly.*

CHICKERING & SONS, BOSTON
Division of American Piano Co.

BERGDORF AND GOODMAN

FROM our representative in Paris we have received a special selection of very smart

FRENCH MODELS.

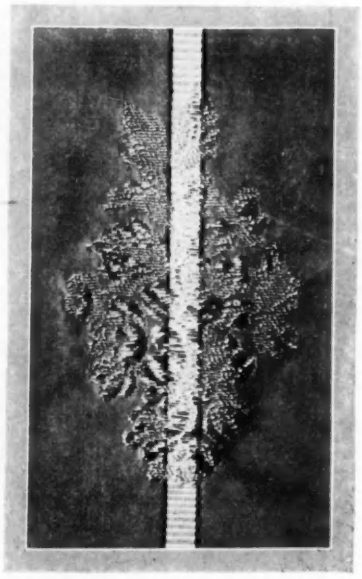
For the convenience of our early patrons, these imported suits, gowns and coats, and many adaptations of them, are now shown in our establishment at

32 West 32nd Street
New York

NEW WEAVES IN NEW COLORS

(*Continued from page* 106)

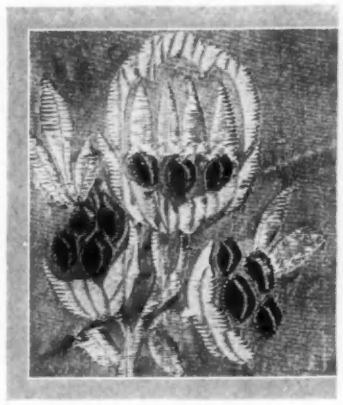
AS TISSUE of gold and cloth of silver are among the most beautiful of the new materials, these metallic shades will be used for evening wear as well as the most delicate salmon, apricot, and banana, and all tones which combine rose and gold. On the delicately shaded materials as well as on white, are brocaded gold and silver, sometimes in metal threads only and sometimes combined with deeper colors of silk. Bright shades play their part as trimming and are occasionally to be used in gowns for house or evening wear.



Entering upon its second year of favoritism is striped taffeta scattered with stiff conventional motifs of silver tinsel

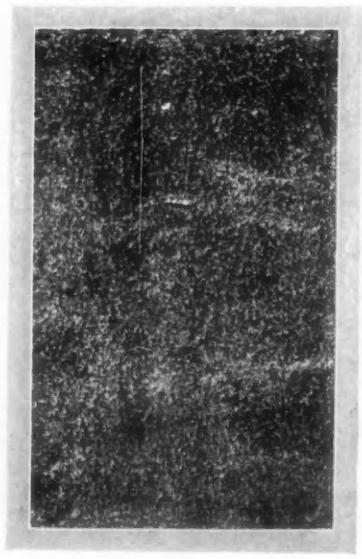
"SPHINX" is the name given a new gray which may be likened to gunmetal or even moleskin as it has a luster which tones charmingly with the metallic trimmings with which it was designed to blend. In velvet and the softer materials, it takes the lights and shades of real skin. A similar shade sometimes confused with sphinx is called "petrole," as it is the exact shade of petroleum and, like that fluid, is dull and lusterless. However, sphinx as a smart shade is preeminent for gowns and suits, and in the new "teberrine" cloth is remarkably like real moleskin.

"CORBEAU blue," as its name suggests, is the lustrous blue-black of a crow's wing, and, though dark, it has more color in it than the midnight blue of last season. It reflects the dull glitter of the gun-metal and metallic bands and ornaments combined with it in hats.



As near as the season permits, the cubists have their due in a design of purple and gold and blue on blue taffeta

Crêpe brocaded in bunches of velvet roses, pink at the outer edge and darkened to deep rose-color at the heart



Depth without the heaviness which would preclude plaiting is a quality possessed by the plush-like "teberrine," of silk and wool

"LOUTRE" is the new brown shade which, although dark, has a trifle more life than *tête de nègre*, with which it will frequently be confused. In French hats it is used most charmingly with the natural burnt ostrich feathers, which it matches in color.

"MYSTERIOUS GREEN" is a very dark shade of green for which a decided popularity is predicted. This is being shown in satin-finished materials, and is like the darkest shade of moss found in the depth of the woods.

"TÊTE DE NÈGRE," if translated, is "nigger-head" brown, a brown which is almost black. This is still a smart shade and has been used by smart milliners for hats, and will doubtless be used by dressmakers.

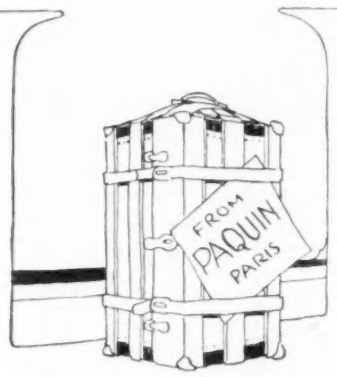
"MULBERRY" needs no description, as it matches the berries for which it is named and comes as a pleasant addition to the winter colors. Its warm yet subdued shading makes it charming for winter suits and gowns.

THE WOMAN WHO CAME IN THE NIGHT

The first of an anonymous series by the pastor of a great metropolitan church, "A Minister's Experiences with Women," in the September

WOMAN'S HOME COMPANION

15c. on all news-stands



PAQUIN OF PARIS

the world's greatest fashion authority, has created for the American Woman the ideal smart every-day dress for Autumn.

This exclusive design was made expressly for the September Fashion Forecast Number of the

WOMAN'S HOME COMPANION

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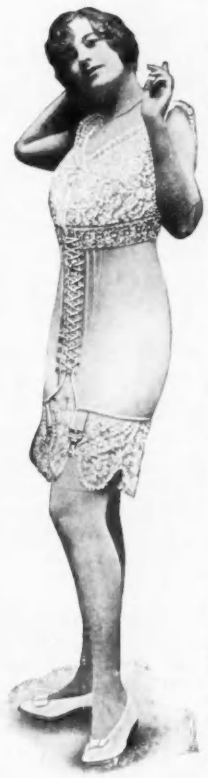

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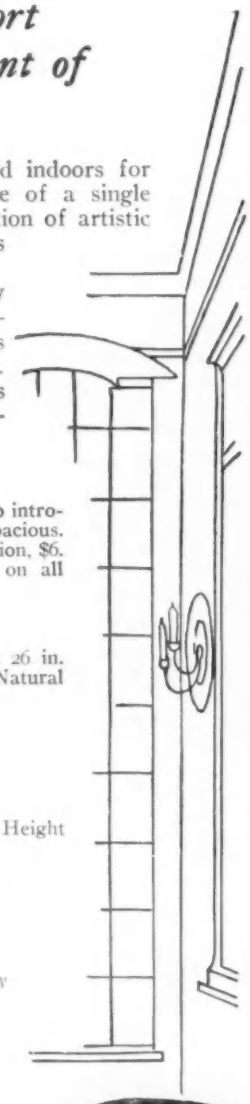

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May be had in different styles and materials

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WATCH YOUR STEP

MODERNIZED dancing furnishes delightful topics for polite conversation, and each month brings with it some new phase of the Terpsichorean theme to be discussed. Just at present, some enthusiastic devotees of the new dances are gently agog over the nature of a certain rosy apple which some one with no less personal interest than Paris, perhaps, but more discretion in concealing his identity, has influenced the hand of fate to drop into their midst.

The question is, whether at a social function such as a ball, a dinner-dance, or a *thé dansant*, a man who dances well should feel obliged to ask a woman whom he knows to be a poor dancer to dance with him, or whether in the event of the woman's suggesting the dance he may be permitted to make an excuse? Of course, language used with no precaution toward concealing what is meant by it, is a dangerous thing to employ in stating this problem, which involves the counter irritants of logic and chivalry. Were it possible to decide which factor is most in need of it, one might vouchsafe the protection of the accommodating *x*, which this long time has served as nom de plume for unknown quantities. However, since calling a spade an absence of color will only complicate matters, one may as well look the question squarely in the face and see what one sees.

ONE SIDE

To support their side of the question, the dancers who purport to line up on the side of logic point out that no matter how much a man may admire a girl, piloting her around the floor may become an agony to him if she is a poor dancer. It spoils not only one dance for the man, it seems, but takes away his pleasure in subsequent dances. After a dance with a poor partner it takes him some time to regain his former facility in leading, and when it is necessary for him to drag a partner through a one-step or a hesitation waltz because she does not "follow," and instead of balancing her weight on her own feet throws it upon his shoulder, he becomes fatigued in a single dance. Dance fatigue, it is further pointed out, is an especially mean kind of fatigue, for it is conducive to bad humor at a time when every one particularly wishes to be gay and blithesome.

By "the girl who dances poorly," those who speak in dance parlance make it plain that they do not refer to the girl who knows only a few simple dance steps and is not expert in the new dances because she has not been taught. They do not wish to be construed as intimating that only phenomenal dancers are desirable partners, but they do call to the attention of an avenging Providence the shortcomings of the girl who through either indifference or inability, will not "follow." Sometimes this girl, they say, may even try to lead! She does this unconsciously, perhaps, but, even so, it is none the less disconcerting to her partner. In such a case, whatever rhythm he may have in his movements is spoiled by her lack of harmony.

THE "POOR PARTNER"

Other stumbling blocks which fairly strew the way of the "poor partner" are jerky steps and the common fault of resting the feet too heavily and firmly, so that her weight bounces instead of glides. This latter fault is often accredited to fear of slipping, but whatever may be its cause, it seems to result in causing the "poor partner" to hang upon a man's shoulder in a most trying way. This clinging vine tendency, it is said, is a fault noticeable in the dancing of numerous southern girls; they rely too much upon the man! "Of course, this tendency is doubtless traditional," a man may murmur, half inclined to be indulgent, "a habit acquired through woman's long years of leaning upon the sustaining chivalry of the south." However, no matter where she acquired it, the southern girl had better stop it right away, it seems.

One stronghold, certainly, the logicians occupy, when they aver that probably the most exasperating of all "poor partners" is the girl who knows how to dance, but persists in paying more attention to the other dancers than to her own steps. Under these conditions, it is impossible for either a girl or her partner to dance gracefully, as either is likely to make a misstep in changing from one figure to another.

HAS A SHIELD ANOTHER SIDE?

Even though men decide to envelop the "poor partner" in a cloud of disfavor, there is yet a silver lining. It is granted that the woman in the case may, by careful attention, learn to correct her faults and so return to popular favor, and once there, she may even refuse to dance with men whom she considers to be poor dancers! Most any daughter of Eve will gratefully seize upon this new prerogative which logic offers her in order to confound Chivalry, for has it not gone down the centuries that a woman must dance with whatever man honored her with an invitation, notwithstanding the fact that men have been the principal offenders in dancing etiquette? And is it not true that the familiar phrase, "Mrs. So and So entered the ballroom with Mr. So and So in her train," is capable of more than one tragic interpretation?

Much, no doubt, will be said on both sides of this question before it is settled, and in the meantime it behooves the neutral-minded to keep her new, plaited skirts clear of her dancing partner's feet, and watch her step.

DR. E. N. COGSWELL

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HERE'S the daintiest gift you ever laid your eyes on—a whole week's supply of Marinello Face Powder—**FREE.** Of course, you know of Marinello Powder, but perhaps you have never used it, so simply to let you see how delightful it is, we will give you enough of this exquisite powder to last you a whole week. Daintily put up in a charming, useful Lucky Elephant Coin Purse and Vanity Case finished in Gold, one side of which holds $1.20 in change—the other contains a puff, mirror and powder. Send us your name, address, 2 dimes and 3 two-cent stamps, and both the case and the free Powder come to you prepaid. Write today—mention shade.

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SUMMER SALE
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Pearls regularly sold at $5.00, $10.00, $15.00 and $25.00.
Now at $3.75, $8.00, $11.25 and $18.75
Our guarantee with these pearls. Money back if not satisfactory.
New Illustrated Pearl Booklet sent on request.
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For the Summer's Afternoon Tea

THE THERMOS Jug for Tea, Coffee or Chocolate—perhaps a tasty, cooling beverage—or a THERMOS Jar filled with ice cream or chilled salad—adds to the convenience of the hostess and the delight of her guests—the ideal gift for your summer hostess.

Thermos eliminates waiting for servants, fetching from the pantry, and the embarrassment of late guests—because **Thermos** keeps refreshment at the proper temperature until wanted. Warm afternoons on the veranda—hot nights in the bedroom—lawn parties, and every sort of outing, are more enjoyable and comfortable with **Thermos.**

THERMOS

Serves You Right-Food or Drink-Hot or Cold - When - Where - and As you like

No household is complete without its **Thermos** equipment because of its thousand-and-one uses in every season. **Thermos** keeps fluids icy cold for seventy-two hours, or piping hot for twenty-four hours.

Thermos Bottles, Carafes, Food Jars, Lunch Kits—the almost countless styles of **Thermos,** cater to every want of each member of the family. In the nursery **Thermos** keeps Baby's milk pure and free from infection. On the vacation trip it increases your pleasure many fold.

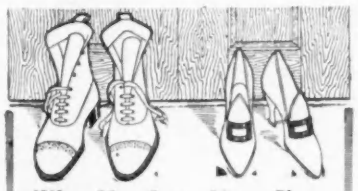
Bottles $1.00 up. Carafes $3.50 up. Jugs $4.00 up.

The Genuine have the name THERMOS stamped on the bottom.

The **Thermos** Picture Puzzle Cut-Out delights Kiddies. Free on request with an interesting booklet about **Thermos.**

American Thermos Bottle Company

Norwich, Conn. Toronto, Canada



When You Leave Your Shoes

for others to clean, you should not wonder that the leather soon dries and cracks from the use of acid-filled "polishes." Even if you should have to attend to this yourself, we advise an occasional application of just the smallest quantity of

Meltonian Cream

FOR BLACK SHOES

Lutetian Cream

FOR TAN SHOES

made by E. Brown & Son, Ltd., and popular in London with discriminating people for sixty years because they keep the leather soft and pliable, while maintaining a rich, soft polish, not a brilliant "shine."

At the better class shops and department stores. We will be glad to send you the name of a dealer in your city.

SALOMON & PHILLIPS, American Agents

174 William Street New York

A PRIZE LETTER

Here are a few paragraphs from the letter that won second prize—$25—in Vogue's recent contest. It tells how a woman in Oregon, thousands of miles from Vogue's office, has found Vogue something to use as well as something to read.

"MY first introduction to Vogue came when I was almost fourteen. I used to read it while waiting for fittings at the dressmakers. I was fond of drawing and I used to beg the back numbers from this modiste so that I could copy those inimitable sketches of Will King's. Later I conceived the idea of making enlarged copies of his stage girls, coloring them with water colors. The figures were cut out, mounted on colored mat board, and backgrounds drawn in with either black or white ink. These poster girls were the first creative achievement of my life.

"That was the age when the fish-net flourished on the walls of the youthful. Cotillion favors, dance programs, pennants, and souvenirs of every sort were carefully treasured and hung in one's fish-net. Handmade posters were in particular demand. The boys were as eager as the girls for my posters. Soon I became the most popular girl at dancing school. I knew I was being 'worked,' but I didn't mind. It was my first taste of social success. I loved it and I gave all the credit to Vogue.

"From that time, Vogue took its place as my guiding star. I persuaded mother to subscribe.

"GUESTS FROM THE EAST"

"All questions of good form are settled for us by Vogue. How pleased we are when guests from the East evince a little well hid surprise at our perfectly served luncheons and dinners, our correctly garbed maids, our knowledge of little social niceties that distinguish the city-bred woman from her more provincial sister.

"My father is decidedly opposed to finishing schools, but when I was nineteen he took me East for a trip. Mother wanted me to wait and let my aunts in Philadelphia choose my winter wardrobe, but I wanted to show those eastern cousins what could be produced in the West. So with Vogue for a guide my outfit was selected and made here in Portland. My eastern relatives were amazed to find my clothes as up to date as theirs (I think that they had been secretly dreading my arrival, fearing I'd be somewhat dowdy). Thanks to Vogue, I even had a few little things that were new to them, and they've never recovered from the shock.

"When we reached New York, I felt that at last my foot was on its native heath. All of the little shops I had read of in Vogue for years, I now visited. Oh, the joy of the first cup of chocolate in M——'s own shop. My father was very busy investigating educational conditions, so that I was left to myself all day. I knew no one, and but for Vogue, I'd have been lost. As it was, I really knew New York from reading Vogue. I had the time of my life.

"In the past few years Portland has improved wonderfully. We have three department stores whose buyers go to New York or Paris at least twice a year. Nevertheless, the Shopping Service is one of the Vogue features I most appreciate. Half my mail used to consist of hasty notes from various friends and relatives who lived in smaller towns throughout Oregon and Washington. These notes were all requests for shopping to be done immediately. It grew to be very annoying, so by degrees, and as tactfully as possible, I persuaded them all to shop through Vogue. They are much more pleased at having things straight from New York, and everyone is happy.

PLAYS AND BOOKS

"We keep Vogue in file for two years back. When a play comes to town, we look it up in a last year's Vogue and decide whether or not we wish to spend our time and money in it. This saves us a great deal of annoyance, and money as well. It is the same with books. I seldom buy a new book unless it is recommended by Vogue.

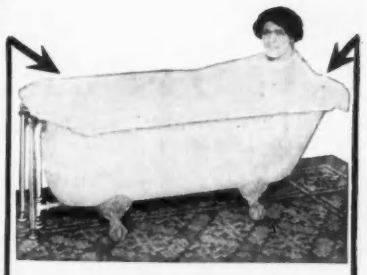
"The department which I really enjoy most is the Furniture and Decoration. The very newest ideas are always presented in the most attractive form. Through Vogue I had willow furniture with chintz cushions before the shops here were showing it to any great extent. I also had the first chintz with a black ground, the first floor lamp, and the first muffin stand I had ever seen.

"But, of course, we all know, Vogue is not an *average* woman's magazine. It is so far above the average that it has a place all its own. May it bring as much joy to thousands of other women as it has to me during my girlhood and my married life so far.

"Mrs. ———.

"Portland, Oregon."

As our correspondent has discovered, Vogue is useful in countless ways. Behind the Vogue that you hold in your hand is a great organization alive with helpfulness. May we help you—and how?



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Save the expense, inconvenience and waste of time of a Bath House, by taking your Turkish bath in the privacy of your own home with a

SANITARY

TURKISH BATH BLANKET

Made from the highest grade triple coated rubber sheeting—easily adjusted to fit any ordinary size tub. The metal parts are of pure aluminum to prevent rust.

An opening down the centre is fastened like a glove to prevent escape of vapor.

Reduces Flesh

A few minutes' treatment each day will keep you in training like an athlete—reducing superfluous flesh in a natural, harmless way by inducing perspiration.

Will improve your health by drawing out the body poisons. This treatment is recommended by specialists as a means of keeping the body in good physical condition—thus preserving the youth of figure and complexion.

Will Last for Years

With ordinary usage this blanket should last for several years. Write for further particulars, or better still—order today.

Price $10 delivered, with full directions for use in your home.

SANITARY PRODUCTS COMPANY

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Solicitors familiar with cultured trade write for special terms.

Prof. I. Hubert's Malvina Cream

is a safe aid to a soft, clear, healthy skin. Used as a massage it overcomes dryness and the tendency to wrinkle. Also takes the sting and soreness out of wind, tan and sunburn. Send for testimonials. Use **Malvina Lotion and Ichthyol Soap** with **Malvina Cream** to improve your complexion. At all druggists, or sent postpaid on receipt of price. **PROF. I. HUBERT, Toledo, Ohio**

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Advance Showing
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Autumn
Importations

Gowns, Wraps,
Costumes Tailleur,

personally chosen by Mme. Bernard from all the Paris Ateliers of high reputation.

Duplicates of the Original Models made exclusively in our own workrooms at unusually reasonable prices.

Inspection Invited.

Correct Replica of Premet Model.
One piece Dress, coatee effect of red velvet, skirt of black silk net over white satin or other combinations, velvet border. Special at **$45.00**

Hat, Lewis Model
Corbeau blue satin or velvet, gold lace trimming **$15.00**

Joseph
Caps-Aprons-Uniforms

The Proper Accessory for the Occasion—At Reasonable Cost

Personal Maid's Costume (at Left)

No. 105. Maid' Costume 5 gored skirt, opening front, plain back, high waist line, dainty piping, Gibson waist, Bishop sleeve, French sateen, black, $3.00. Mercerized Poplin, all shades, $5. French Sateens, plum and all shades, $5. Mohair, $6.50 to $12. 34 to 44 bust measure. No. 105-50. Exquisite Apron, imported dotted Swiss, dainty lace, waist band of pink or blue satin ribbon, $3. No 105-51. Cap to match, 25c. to 75c.

No. 105-52. Collar and cuffs to match, 40c.

Coats and Bonnets for Nurses (at Right)

The Helen No. 844 is a Coat of fine all-wool serge, thoroughly shrunk, with detachable cape. It comes in black, navy blue, grey and brown.
In double-faced serge -- $32
In serge - - - - - - - $26
Bonnet No. 844-50. Made of velvet, felt, straw or silk, from $6 to $8, without veil. With veil, $10.
No. 104-50 Nurse's five-gore Apron, 5½ inch hem, linen, $1; sheeting, 85c; sheeting gathered, 75c.
No. 104-51. Separate Apron Bibs, linen, 50c; sheeting, 35c; cambric, 25c.

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Woven by hand from the celebrated East India reeds. Water or weather does not affect them. Beautiful and artistic indoors and serviceable and attractive outdoors. Practically indestructible.

ALL SIZES: ALL COLORS. Size to cover Standard 4 inch pot, style 7 or 5 inch pot, style, 1: 35c each; 3 for $1.00 postpaid. Send for illustrated price list of all sizes and styles.

BOMBAYREED MFG. CO., Sole Makers, **ATLANTA, GA.**

No. 1

No. 7

AS SEEN *by* HIM

(*Continued from page* 45)

in which to place the art collection from which he may be said to have gathered much of his inspiration. The building itself will be a miracle of architecture, even in a city famous for its beautiful buildings. This couturier is a very rich man, and perhaps he will present his collection to the nation, or, in lieu of this, he may dispose of it at the Little Gallery, where sales are held only for the most distinguished connoisseurs. Perhaps all this may be largely gossip, but it shows the trend of the times in which we live.

"MY MAN, MEADOWS"

Apropos of the method of madness which Mr. Frohman has promised us in plays, and which we have already realized for ourselves in other ways, perhaps, I will be permitted to rush from subject to subject in the maddest, most untransitional way, and allowed, without rebuke, to put in here a plea for an old friend. I wish to speak of my man Meadows, for so many years my faithful servant, who is now retired and is living quietly in a snug country place in Westchester. Meadows was always, and is now, a most respectable man. He came into being in the pages of Vogue, where he has always had—if for once I may be allowed to indulge a bit of vanity—his literary home. I am responsible for his conduct, for his past, his present, and his future. I have kept him out of sight these many moons because I know that old servants are not always popular and because, perhaps, I would not care to have my years measured by the length of his long service.

I was, therefore, quite taken by surprise, when in the July number of a current magazine, in a—I dislike to use an adjective, which has been applied impartially to society, ladies, bouillon, and frocks, but here goes—"clever," brochure, "Living Up to Letchwood," a "broadside against indecent or tainted fiction," written by Julian Street and illustrated by James Montgomery Flagg, I ran across Meadows as the valet of Bobbie Desbarets. The burlesque—a "clever" one—is christened "Lorette," and naturally a burlesquer has a perfect right to serve up any character he chooses in his travesty, but it shocked me to see dear old Meadows, who never committed an indiscretion even on the question of clothes, in such rapid company!—with illustrations by James Montgomery Flagg!

MR. FLAGG HAS DONE ME THE HONOR

Mr. Flagg has done me the honor before—although he does not know it, because I scribble sometimes on other than "Him" themes—to lend his art to at least one other humble creation of mine, but no one has ever drawn Meadows before! When I saw him in "Living Up to Letchwood," fat,—Meadows fat!—announcing to the hero, who was hidden somewhere in the obscurity of a canopied four-poster, "Your bath is ready, sir," I could appreciate Frankenstein. I only ask Mr. Street, whose delightful "Welcome to Our City," and "Meanderings," I could ill afford to spare from my book table, to have a care in the future as to the reputation of my old man servant. Besides, Meadows is writing his own memoirs and would not like to have the impression go abroad, now that magazine literature is being reformed, that there will be anything in those pages that would bring a blush to the downy cheek of even a freshman. Meadows is the soul of discretion.

NOVELTIES *in* FABRICS

(*Continued from page* 52)

being just a bit less supple. It comes in a great variety of shades, including onyx, midnight blue, mysterious green, and Rouen, which is a dull, dark shade of grayish blue.

Although very few brocades are used, faille silks brocaded in silver are most effective. Set flower designs in burnished silver appear at intervals in the shimmering silk, and the smartest designs are the rosebud and the lotus flower. Pearl gray faille silk brocaded in burnished silver rosebuds is quaint and dainty. For evening wear the orchid shades lead; though salmon, yellow, and rose are close followers. The modish yellow of this season is almost the exact shade of yellow chartreuse. For wraps for evening wear, the soft velours fabrics will be used—among them a chiffon plush with baby lamb markings, which comes in a variety of pleasing colors.

Many of the new shades are dull—even the Callot blue, which is saying much. There is a "mysterious green" which beggars description; it is simply a mysterious green—the most artistic shade of dull, somber green. The "midnight blue" is a bit duller than that of last season, and "Indian sky blue" is the color of a clear sky at midday, without much blue in it. There are also seal brown, Russian green, *raisin*, and Japanese blue—but all of these colors are dull. The new "Lanvin red" is a very dull Bordeaux, while "Cheruit green" is a very dull, dark olive.

These colors come not only in silk but also in cloth. Haas is showing cloths with a high satin finish, as well as the soft, rougher fabrics, such as "suède gloveskin." Most prominent among those with a high luster is "kitten's ear," a very glossy fabric woven from the finest camel's-hair yarn, and the fabric justifies its name. It is used for both dresses and suits—and speaking of suits, one notices that the Haas coats are long, measuring from forty-eight to fifty inches.

"Drap de Nymphe" is first cousin to broadcloth, and "broadtail cloth" is the best imitation of broadtail fur that ever came from the loom. It comes in several dark colors, but black only is chic. Ripple cloth, which is very practical for rough and ready wear, is still in favor, and there is the beautiful, soft "suède gloveskin" which is as soft as reindeer skin and has no luster.

"I Never Made a Gown Before!"

THOUSANDS of newlyweds, bachelor girls, business women, mothers and housewives are now making their own gowns by the aid of "Pneu Form, Your Exact Pneumatic Figure."

This Pneumatic Figure has made sewing easy—dressmaking a pleasure and fitting a **certainty.** It is **you,** with your exact lines and measurements. Stand it before you, drape your waists, skirts and gowns over it—and they really **fit!** Can be used by any number of persons.

Make your own garments—complete them without a try-on—save time, trouble and money. Be better gowned with less expense by the aid of

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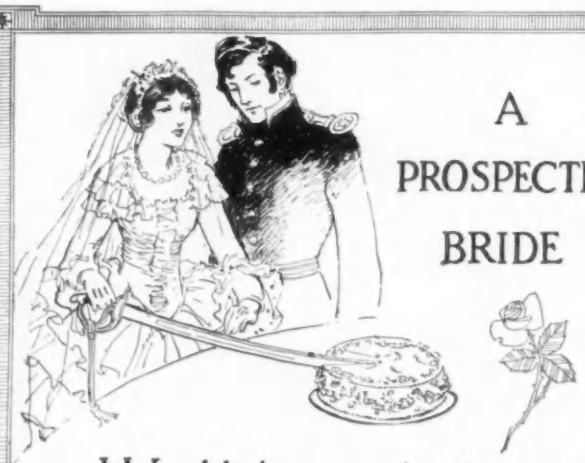
Your Exact Pneumatic Figure

To the three hundred thousand users of Pneu Form we announce the addition to Pneu Form of a simple, adjustable skirt form which may be purchased separately and used with your Pneu Form.

YOUR JACKET PATTERN—FREE WITH YOUR ORDER

With your order we make to measure a Free Jacket Pattern. Simply finish the jacket, inflate the figure and you have your own perfect form. Write for booklet "My Pneumatic Self" today. It is a guide, a help, and an *inspiration.* We will also send self-measurement blank.

Pneumatic Dress Form Co., 557 Fifth Ave., New York



A PROSPECTIVE BRIDE

Would be greatly helped in making the arrangements for her Wedding, the Wedding Breakfast, the Entertainment of the Bridal Party etc., by receiving our Wedding Suggestions which will be sent free on request.

Dean's

628 Fifth Ave. New York.

Visitors to New York City always welcome

Established in 1839

The Necessity for Scientific Skin Treatment

The return to the City brings its many obligations, particularly those of a social nature, and foremost is the necessity of beginning a series of scientific skin treatments—either at the Arden Salon D'Oro or at home.

Tan and sunburn, discolored skin, pores filled with the grit from blowing winds, muscles relaxed and sagging from the strain of constant "go," and little lines, from lack of opportunity to properly treat the skin—all these are direct results of a Summer's tour or vacation, and rob the complexion of its natural charm.

All such disfigurements, and others which are easily remedied, are successfully treated by Elizabeth Arden at her Salon D'Oro (treatments $2.00 each with a reduction for a series), or by the use at home of the following

VENETIAN PREPARATIONS

ARDENA SKIN-TONIC, an astringent for making firm and youthful the flesh and tissues of the face; whitens the skin; remedies flabbiness. $3.00, $1.50, 75c.

CLEANSING CREAM, a thorough cleanser, keeps the pores purified and the skin in a sanitary condition. $2.00, $1.00, 50c.

VELVA CREAM, refining, rich and nourishing; makes the skin of satiny texture. $2.00, $1.00, 50c.

PORE CREAM, closes enlarged pores (after thoroughly cleansing out with Cleansing Cream), and makes the coarsest skin smooth and fine. $1.00 jar.

ROSE COLOR. A pure liquid rouge. Imparts most delicate tint, and will not come off while bathing. 75c.

LILLE LOTION. Whitens the skin. Protects against the sun and wind, and prevents sunburn. $2.00, $1.00.

VENETIAN MUSCLE OIL. Using it regularly tiny wrinkles and lines will gradually yield, and hollows fill out. $4.00, $2.00, $1.00.

VENETIAN FLOWER POWDER. Unusually adhesive. Does not dry the skin, imparts natural bloom. $1.00.

BLEACHINE CREAM. Crowsfeet around the eyes and lines on the neck from collars, and skin darkened by tan, all readily yield to this invaluable preparation. $1.00.

CREME AMORETTA. An exclusive Parisian cream, simply applied; is very effective in removing wrinkles and softening lines. To be used before powdering. Per jar, $1.75.

VANTIE CREAM. For a red shiny nose, has no equal. Especially useful for making powder adhere. Flesh color, 50c.

POUDRE DE LILAC. Imparts to the skin a most transparent look. For evening use, in soft varying tones of lavender; infinitely pure and delicate. $2.50.

"The Quest of the Beautiful," Elizabeth Arden's useful little handbook, merits your perusal. Mailed without charge on request.

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Preparations for Sale also at STERN BROTHERS, N. Y.

THE WOMEN'S CITY CLUB *of* BOSTON

Here Women of All Social Sets and Sorts Meet to Solve the Problems of the City or to Sip a Cup of Tea

THE movement that resulted in the new Women's City Club of Boston is one of the most interesting and significant that New England has seen in a long time, and one that is likely to spread to other cities. Mrs. James J. Storrow, whose husband was conspicuous among the founders of the highly successful, men's City Club of Boston, is a prime mover in the new undertaking, and seems likely to make of the Women's City Club an organization that will equal the success, and decidedly better the conditions of its masculine prototype. Although Mrs. Storrow is a social leader, she has many interests outside of society, and she and her active associates in the formation of the Women's City Club contemplate nothing less than the bringing together of urban and suburban women of widely sundered social sets and of varied interests.

THE MEN BEGAN IT

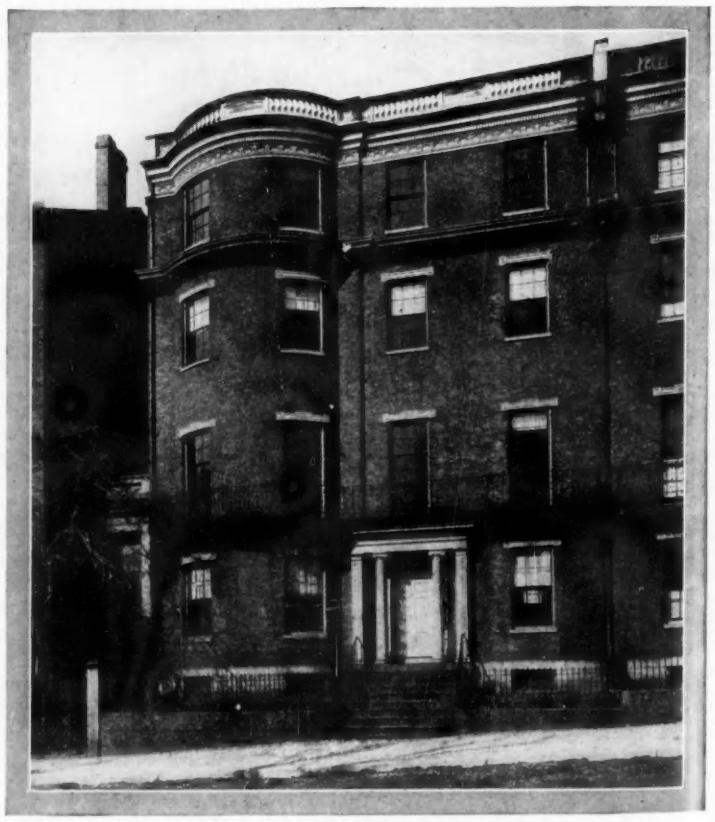
When the men's City Club was formed, those who were asked to join were told that the club-house would be of itself the social introduction of each member to all other members. Under the spur of low dues and a small entrance fee the men's City Club has grown to a membership of about forty-five hundred, and its huge double house at 9 and 11 Beacon Street, almost within the shadow of the golden dome surmounting the Bulfinch State House, is one of the busiest places in all New England. There may be found all sorts of persons, from the small clerk to distinguished members of the bar, the bench, the clergy, and the teaching profession.

Of course, the initial notion that every member should speak to any man whom he met under the club-house roof was speedily dissipated, for social frost is characteristic not only of the Boston Brahmin but also of the Bostonian without pretensions to the Brahmin class. There is, however, plenty of goodfellowship in the men's City Club, although it is by no means a matter of course that a member knows the whole forty-five hundred of his fellows, and it is not customary for a man to dine opposite a stranger if he can have a table to himself.

THE CLUB-HOUSE ROOF AN INTRODUCTION

With a zeal worthy of admiration and promising success, the founders of the Women's City Club really hope to promote within the club-house a camaraderie of all social sets. Women will be asked to forget, while the club-house roof shelters them, that their fellow-members are not of the right literary club or are strangers to Back Bay or the proper slope of Beacon Hill. Here will come together for the common civic good and their own personal convenience, urban and suburban women, shoppers, and possibly not a few of those who wait upon them behind the counter, and professional women of many kinds. In short, any member of

(*Continued on page* 118)



The probable home of the Women's City Club is pleasantly situated overlooking the Common, and is considered one of the most beautiful survivals of colonial days

VOGUE SHOPPING SERVICE

EVERY time you want a certain article, do you know where to go for it? Vogue's shopping experts *always* know where to buy everything—and where to buy it most reasonably. This is their business and they have reduced it to an exact science. The long training acquired in making thousands of purchases has taught them where to go for every conceivable kind of article. This experience is at your service without charge. No matter where you are Vogue makes it possible for you to have the best of what the great New York shops are offering.

EVEN in New York there are many women who prefer to save the time and annoyance of hunting through shop after shop by letting Vogue perform all their commissions. Outside of New York there are literally thousands of people who buy in this manner. It is interesting to note that from the beginning of the Shopping Service, some four years ago, its volume of business has doubled every year.

WE have printed many times the "rules" adopted for mutual convenience—your convenience and ours. Always refer to them when you can. But if they are not at hand, these suggestions will save time and perhaps confusion.

When ordering anything mentioned in Vogue, give the date of issue and number of page.

Send cheque or money order to cover the cost of the articles desired. Articles will be sent by express, charges collect, unless otherwise requested.

Articles will be sent with privilege of return only when special arrangements are made in advance.

Since Vogue undertakes this shopping at its own expense, charging no fee for its services, it is not possible to open charge accounts.

WHEN ordering articles advertised in Vogue it will usually save time to write direct to the shop, instead of to Vogue. But feel entirely free to consult the Shopping Service about any article that is advertised, as well as articles editorially mentioned.

VOGUE SHOPPING SERVICE
443 Fourth Avenue New York City

MODEL 307

A. P. BRASSIERE DIRECTOIRE

The New Models of the A. P. Brassieres Directoire have been especially designed by Madame Poix to meet the requirements of the new fashion which tends to emphasize the high-busted, corsetless figure.

The A. P. Brassiere Directoire gently confines the bust and expresses the highest attainment in scientific modeling, which assures the wearer utmost comfort combined with beautiful figure lines.

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Mod. I
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HATS
FALL 1914
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—Everywhere

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We can save you 40% to 60% on your Fall and Winter Tailored Suit, Gown or Coat

Beautiful Samples FREE!

YOU can now order direct from us the finest imported suit and dress fabrics in exclusive designs at wholesale prices. We import and sell direct to the wearer, and offer a much wider selection in designs and colorings, most of which cannot be duplicated elsewhere in this country.

Department Stores usually show dress goods from 44 to 50 inches wide. Our importations are made especially for us in widths from 54 to 60 inches, except Silks and Velvets.

Our assortment consists of BROADCLOTHS, VELOURS, SERGES, CHIFFON VELVETS, NOVELTIES in plain and fancy weaves, TAILORED SILKS, VELVETEENS and SILK PLUSHES in over 600 styles.

Every yard of our merchandise is absolutely guaranteed. If you are not satisfied, NO MATTER WHAT YOUR REASON, return the goods and we will refund your money.

You can order any yardage desired; we prepay all expressage.

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While These Lots Last!

12,000 yds. of Imported Mannish Serges in Navy, Midnight Blue and Black. Regular price $2.25. Sale price $1.40 per yd.

6,000 yds. of Imported Gabardines in Navy, Midnight Blue and Black. Regular price $2.75. Sale price $1.60 per yd.

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Imported Models in Gowns, Hats and Furs

Agents for Burbyotte, the non-inflammable and stainless glue.

THE WOMEN'S CITY CLUB *of* BOSTON

(*Continued from page* 116)

the sex who can afford to pay moderate dues and can obtain recommendation from four women already members in good standing, may become a member. It is seriously intended, also, that the roof will serve as an introduction of member to member, and that here active and useful women will meet upon cordial terms, and really know one another.

Beginning with three members, the Women's City Club speedily grew to a membership of eighteen hundred, and is expected shortly to reach three thousand and have a home of its own. As to a house, it was at first almost taken for granted that the club would move into that soon to be vacated by the men's City Club, but delay in the completion of the new house of that organization made such an arrangement almost impossible.

CHOOSING A LOCAL HABITATION

There were, besides, other reasons against the proposal. As a matter of fact, when a committee of the women organizing the new club came to look over the house which the club of their husbands, brothers, and friends had been occupying without serious sense of discomfort, they were dissatisfied in many particulars. They did not like the kitchen, they were frankly shocked at the servants' quarters,—no worse, by the way, than in many a more pretentious men's club,—they found the means of exit from the top of the house altogether insufficient in case of fire, and the prospect of a high rent and a large repair bill for a house that could be guaranteed to the club for only a year seemed conclusive against the proposition.

THE HOME-ELECT OF THE NEW CLUB

What had strongly commended the men's house to the women was its convenience of situation, for it is within two or three minutes' walk of the best known shops, and is almost at the terminus of the subway. However, at No. 40 Beacon Street, a hardly less convenient situation, was discovered for rent an ample dwelling overlooking the Common, and one of the most beautiful survivals of the time when trade had not invaded that charming urban highway. Its exterior is distinguished and impressive, and the interior decoration has the charm that belonged to the best domestic architecture of a century or more ago. Indeed, this house, vaguely ascribed to the architect Bulfinch, is often called the most beautiful in Boston.

It seems likely that this charming house, with its many rooms suitable for permanent or transient lodgers, its outdoor dining-room with grass and trees, its possible roof-garden, and its apartments for all club needs, will be the home of the Women's City Club. Here will be illustrated to those careless men the art of delightful, sanitary, and seemly housekeeping upon a large scale; here the shopper will find a luncheon of moderate price; here professional women may lodge in comfort; and here suburbans may dine in time to attend the theatre, or may find lodging when detained in town beyond the hour of the fatal "last car." Here, too, will be carried on many of the civic activities in which women may be properly interested, and although the club is not to be a propagandist organization, here, also, will be discussed many questions of the day.

There is but one silk drapery that is absolutely guaranteed not to fade in either sun or water.

GUARANTEED KAPOCK SUN-FAST SILKS TRADE MARK

enable you to use silk with *permanent* color for your draperies—complete array of colors and designs. Cost less than half the price of fadeable silk.

We are enabled to extend to Kapock patrons a courtesy through which they can obtain for themselves at no cost whatever, valuable articles in gold, silver, or household furnishings. You are invited to write us for details.

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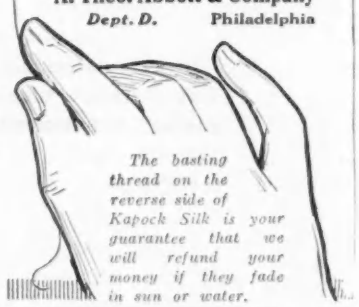

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By Albert Hickman, who has a rich and racy gift of story-telling

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In distinctive 4-pair boxes

For Women and Men

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Phoenix Silk Hose lends an air of elegance and discriminating taste. Its beauty of weave and fit have earned wide appreciation.

Women's, 75c to $2 Per Pair
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Try the delightfully dainty new Luxor Cold Cream.

When home from shopping, motoring, walking, use Luxor Cold Cream, a thin coating on the face; let it stay on several minutes, then take off with a soft cloth. It will remove the minute dirt and grime of the street and leave the skin clearer and fresher, with no "drawn" feeling.

Luxor Cold Cream contains no animal products, no oils that grow hair, leaves no "greasy" residue.

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At all druggists, or sent direct, postpaid. Jars, two sizes, $1.00 and 50 cents; tubes, 25 cents and 10 cents.

Samples of Luxor Cold Cream and Luxor Complexion Powder, with Helen Maxwell's "Beauty Making at Home," sent for 4 cents in stamps.

ARMOUR AND COMPANY
DEPT. 135 CHICAGO

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A necessary adjunct to "mi-lady's" toilet table. A fluid preparation that permits any woman to put up her hair in the beautiful Oriental wave and Tango cheek curl coiffures now in vogue. **Kurlfix** eliminates curling irons and hair nets—produces beautiful curls that are little affected by dampness or wind. Indispensable at the seashore, or for dancing or motoring. Guaranteed Harmless.
Two sizes—50c and $1.00. Sent postpaid to any address.
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DOING AS ROME DOES

To Remember that One's Friends and Acquaintances and Servants Are Italians in Italy, to Think What Rome Thinks, and to Eat What Rome Eats

BROADLY speaking, there are two kinds of foreigners who spend the winter season in Rome: tourists and residents. Tourists have an infallible friend in their Baedeker, and through it they usually find a *pied-à-terre* in hotels and pensions. If a resident wishes, she may go to a certain fashionable pension especially known in Rome for its receptions and dances attended by scions of nobility of all grades. It is rumored that many American-Roman marriages have been made at these dances, and, it may be said in passing, Italian men happily married to the women of their choice develop into the most charming of husbands and fathers. Still, there are many ways, other than living in such a pension, of establishing a winter home in Rome; and for some reasons, those who come for rest, climate, or merely for a social change, will find living in an apartment much more desirable.

LEAVING AMERICA AT HOME

It is important that Americans who propose to winter in Rome should go there prepared to remember through fair weather and less fair weather that they are to live in Rome, and not to remain in America or to take America with them; they must leave behind certain prejudices, and adopt certain usages and customs not common to their own country. They must remember that Roman society is very exclusive, less lively, less amusing, and less hospitable than that of America, and, in fact, that what they get in Rome is not what they would get by staying at home.

It must be learned also, that the giving of dots is considered in Rome to be a reasonable provision by parents for the future of their children, and that the current question about any newcomer is invariably, "How much money has he?" Indeed, all these things, far from being mere trivialities, must be considered seriously in summing up the pros and cons of a winter in Rome, for only by looking at things from the Italian point of view may one avoid being constantly wounded, and may one get all the charm and delight a Roman season has to offer.

ACCOMPLISHING THE ENTRÉE

One or two letters of introduction are almost indispensable if there are not already acquaintances among the charming American women married to Roman nobles, and it goes without saying that the first social duty is that of leaving cards at the American Embassy and, possibly, at the American Academy, as well as at the homes of acquaintances. In Rome, the newcomer calls first, leaving the cards, when possible, on the proper "day" at home. When the new resident is settled, however, it is usually better not to have a "day," but to invite small groups of people known to be congenial. This avoids the socially fatal embarrassment of inviting at the same time members of different sets, which is so likely to occur where a great number of guests are entertained together.

It is not the custom to call or to receive calls in the evening, but it is quite usual to give "teas" from 9 to 11 in the evening. Upon such occasions music is in order and guests may dance if they wish. In fact, the *thé dansant*, or "picnic," as it is sometimes called, is a popular mode of entertaining in Rome.

From a social point of view, it is most desirable to take half of a box at the opera; one's banker can usually recommend an owner who is willing to share his box in this way. It is as well not to take a box for every night, as it is the custom not to present more than five or six different operas during the season, and to repeat these very frequently.

The opera house is brilliant when the sovereigns and the court are present, but otherwise it does not present as gorgeous a spectacle as our own in New York, and the music and staging are not to be compared to ours. However, the very differences in the customs are amusing, especially the habit which the men have of standing during the extremely long intermissions with hats on and opera-glasses to their eyes gazing at the women in the boxes.

In case it is decided that one is to live in a private establishment, the choice of location must, of course, be made, and the prospective householder must decide whether she is to live in an old, sumptuous, comfortless, and often unclean "palace," in squalid surroundings, or in the new, high quarter near the Villa Borghese, where rooms are smaller, but modern conveniences and cleanliness abound, and where the streets are pretty and wide.

TAKING AN APARTMENT

An apartment with some heating apparatus in addition to the ever-present, small, inadequate fireplaces should be selected, and it should be carefully seen to that the price of the heating is included in the contract. Also, investigation must be made as to whether the bathroom contains an arrangement for heating water, and whether the apartment is equipped with electric bells and lights. Some of the more modern apartments have gas stoves, but as long as the Italian cooks manage so well and so economically with their charcoal stoves and movable ovens, gas is not necessary. None of the apartments are equipped with laundries. A fully furnished apartment with three bedrooms, a kitchen, study, drawing-room, dining-rooms, and servants' rooms may be had for about $200 a month.

The greatest care must be taken in looking up references of servants, and it is well to secure references in regard to house servants from one's accommodating banker. All contracts with servants must be so worded that they distinctly understand whether they are engaged by the week or by the month, and one must be careful to get receipts always for salaries paid so that no dismissed servant may sue for more than the legitimate fifteen days' notice.

A comfortable number of servants for a family of four or five, in case, of course, no great deal of entertaining is to be done at home, is three. The salary of a good cook is forty lire a month, and of a housemaid and maid, thirty to forty lire, respectively. A maid who does not live in the house usually has a trifle added to this amount to pay for her room rent.

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The Charm *of* Health

RADIANT is the woman in whose body and heart and soul there is health; pitiable she whose body is sick. Health means happiness, and happiness charms even the birds of the air. For a quarter of a century

ANHEUSER-BUSCH'S

Malt-Nutrine

has spelt Health and Happiness to many thousands of women who were sick and unhappy. The rich, wholesome malt and tonic hops are Nature's own restorative in the most concentrated and effective form. It builds the body into strength, beauty and usefulness.

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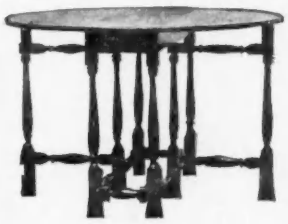

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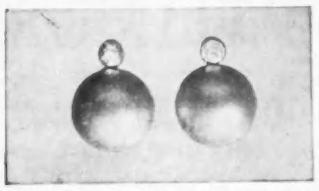

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after sunrise, on your sleeping porch, or camping, if you wear a R. K. B. It fits comfortably over the eyes, will not fall off, and induces, as well as prolongs, sleep. Sent postpaid for 25 cents.

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CREAMPOWDER

is a new and different kind of toilet article. It smoothes and beautifies your face, neck, arms, hands—so every blemish disappears—tan, freckles, coarse pores, lines, shininess, clothing marks, oiliness and irritations—all are replaced by smooth purity. It takes years from the appearance of any woman. As quickly applied as powder—instantly removable with water. Does not show by day or artificial light. Invisible itself, it keeps the skin's appearance perfect through strenuous dancing. It is fragrant, soothing—harmless as water. Send $1.00 for bottle lasting several months. Money returned if not as claimed.

State if for dark or light complexion.

Special: INSTANTANEOUS Finger Nail Polish; fastest, easiest, most durable polish made. No powder—no buffer—no work—any polish desired. 25c. Dame Nature Co., 1341 Kesner Bldg., Chicago.

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PUREST—SOFTEST—FINEST

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CHARMING LACE EFFECTS IN SILK HOSE

MADAM! Here is an *unprecedented* value—Full length, fashioned, superior quality, pure silk hose with *12 inch long by 2 inch wide lace insertion*; price, $1.95 per pair.

Write for catalogue of our *full* line of high grade Silk Cotton and Lisle hose—all colors.

Let us solve your hosiery problems. We give attention to *details*, address

The Stocking Store, 395-7 Broadway New York
(Mail order only)

THE FORBIDDEN LAND *of* DOGS

"MIGHT I trouble you to hold this bottle, please?"

The request was made while the train sped on toward the English Channel.

"Thank you, it is for my little dog. He must be drugged so as to get him past the customs, you know."

The wee animal was given a spoonful of some fairly harmless drug and then slipped into the false bottom of this mistress's dressing-bag, into a kind of drawer which, I presume, was ventilated.

Upon the arrival at Dover no one was more eager than this beautiful and smiling smuggler to open her bag and display to the customs officials its innocent contents!

Such is the incident vouched for by an American who traveled in Europe the early part of last summer. But the matter of getting a dog into England is almost too grave to be treated in such a jesting spirit. The risk is very great, and few Americans, if they knew, would care to chance being caught by one of the many detectives who are on watch at every English port, for the laws on the importation of dogs are adamant.

A fine of one hundred and twenty-five dollars, quarantine for six months with some registered veterinary, or the immediate deportation of the pet, these are some of the results that follow the failure of a well-laid plan to get a four-footed friend into the forbidden land of England. And it is no wonder the greatest ingenuity is expended in trying to avoid such dire results. The question is, does the fact that England is now of all countries most free from rabies, justify these stern and inconvenient measures?

THE PEKINGESE ARRIVED IN A VASE

At least one breed, the Pekingese, a dog now among the leaders of fashion, owes its origin in Europe to smuggling. It is said the Empress of China in 1860 gave two of these dogs to an Englishwoman attached to her court. These Pekingese were considered essentially royal dogs and were never allowed outside the palace grounds, but when the time came for the new owner to leave China, she felt that to be parted from her pets was more than she could bear, so she slipped them inside another royal gift, a beautiful vase, which was so precious she "could not let it out of her sight," and by this means she took the dogs away undetected.

At the English ports all sorts of schemes have been tried. One of the smartest and most dissipated dogs in London has learned to help her mistress to a great extent—and has been able to pass the dreaded officials over a dozen times.

"Fifi" is her name, and she is a tiny black Pomeranian, weighing only a pound or two. She needs no drugging, for she has a little black lace bag all her own, and when once popped inside it she is "dead." Night after night she will dine out with her mistress, and lie as quiet as a mouse in her lap. At a big dinner party, "Fifi" once slipped to the ground, and I saw a butler pick her up and gravely return her, saying,

"Your bag—Madam."

But the last time she crossed from Calais to Dover, "Fifi" had a very narrow escape. Some one must have seen her in the private cabin and given information, for after landing, when all danger seemed past, a thorough search was suddenly begun in each compartment of the train in which the passengers were starting for London.

"Fifi" was lying in her bag when a detective appeared, saying, "Excuse my moving all the small luggage," and picked up the lace reticule and put it to one side. "There is a dog somewhere in this train," he continued, "and I must find it."

But he did not.

THE TRICKS THAT ARE TRIED

On another occasion a mother with her young baby in long clothes came on board at Boulogne, and a French nurse, gay in her beribboned cap, carried the child, and carefully protected its face from the cold wind by a thick shawl.

Hélas! Hélas!

Just as she was passing through the custom-house—the infant barked!

Another daring device, which has proved successful more than once, is what is known as the "Paris hat trick." This is tried generally at the end of the Riviera season, when the world of fashion is returning from its winter holiday. Many women when they leave for the south openly carry some tiny dog, perhaps with its (begging its pardon) little traveling coat to match its owner's own.

But none, it would seem, of these luxurious four-footed travelers ever returns. Only a new hat from some well-known Parisian milliner is brought back. And surely no official would wish to look at merely the *dernier cri* of fashion.

But once a tactless man did insist. Having the wonderfully cultivated memory of the detective, he recognized an owner of a hat-box as one who, when leaving England, was certainly in the possession of a tiny dog.

"Oh, no! my hat is so beautifully packed, it would spoil it to take it out —impossible—" and so forth, she explained when he began his questions; but all to no avail.

In spite of every protestation the box was opened, and after a light and fantastic hat was lifted out there was found a little bundle of soft fluff, which on closer inspection proved to be the drugged body of a small, almost priceless Pekingese!

In spite of the fact that no case of rabies has been discovered in England for many years past, the law on the importation of dogs has not been relaxed, and while these laws hold good the inventive brain of the dog lover will be severely taxed if she, or he, wants to avoid the vigilant custom-house detective. Each year, even each trip, it becomes more difficult to get safely past them, for with each debarkation some new trick is discovered and hence guarded against.

All the tricks that have been tried are found out sooner or later, and, therefore, the best advice is—do not try any.

New York's Smartest Feather Shop

Fashion bespeaks a revival of Feathers for fall and winter, especially on the new large hats.

Plumes, Novelties and Wing Effects will be premier favorites.

If you have discarded feathers—plumes, paradise or fancies—METHOT can transform them into any of the correct styles.

Bring them in person, if possible, and see the chic, new vogues. If impossible, use the mail.

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Three Kinds of Vogue Patterns

This page will help you choose among them

1. *Vogue Stock Patterns*

These are the models which Vogue itself selects from the smartest designs, and makes up in stock sizes only. Stock patterns are illustrated in each number of Vogue (for instance, see page 66). They come flat, not pinned, and with each one comes a slip which tells the amount of materials to use. Though smart and advanced in line, Vogue Stock Patterns are exceptionally simple and easy to use.

Vogue Stock Patterns are uniformly priced at 50 cents for waist or skirt, and $1 for complete costume. Sizes 34, 36, 38 and 40.

2. *"Non-Stock Specials"*

Cut only from the very practical designs illustrated in Vogue's famous department "Smart Fashions for Limited Incomes," these patterns, as a rule, lean rather to the simple and conservative and are planned to remain in style for many months. They represent the ideal of the woman who must dress fashionably on a limited outlay. When reading "Smart Fashions for Limited Incomes" (see page 60 of this Vogue) remember you may have the pattern for any garment there described.

"Non-Stock Patterns" are cut to order in stock sizes only (34 to 40 bust). Three-quarter-length coat, wrap or negligee, $1.50; skirt or waist, $1; complete costume, $2.

3. *Cut-To-Individual Measure*

The ultimate in patterns. Vogue will cut to your own individual measurements a special pattern for *any* Vogue gown, waist, skirt or suit that appeals to you. Simply clip and send the sketch or photograph from Vogue, with a full list of your measurements. (Vogue supplies a special measurement form on request, or see page 86 of the August 1st number). The pattern will come pinned together—a replica in tissue paper of the model you have chosen.

Vogue's Cut-to-Individual Measure Patterns at a small cost insure absolute distinction in dress. Three-quarter-length coat or negligee, $3; waist or skirt, $2; complete costume, $4; children's dresses, $1.

Keep this page for reference. It may at any time help you to find the pattern you need.

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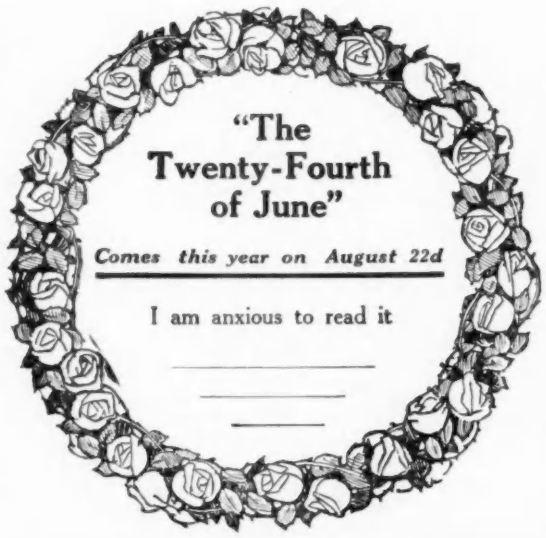

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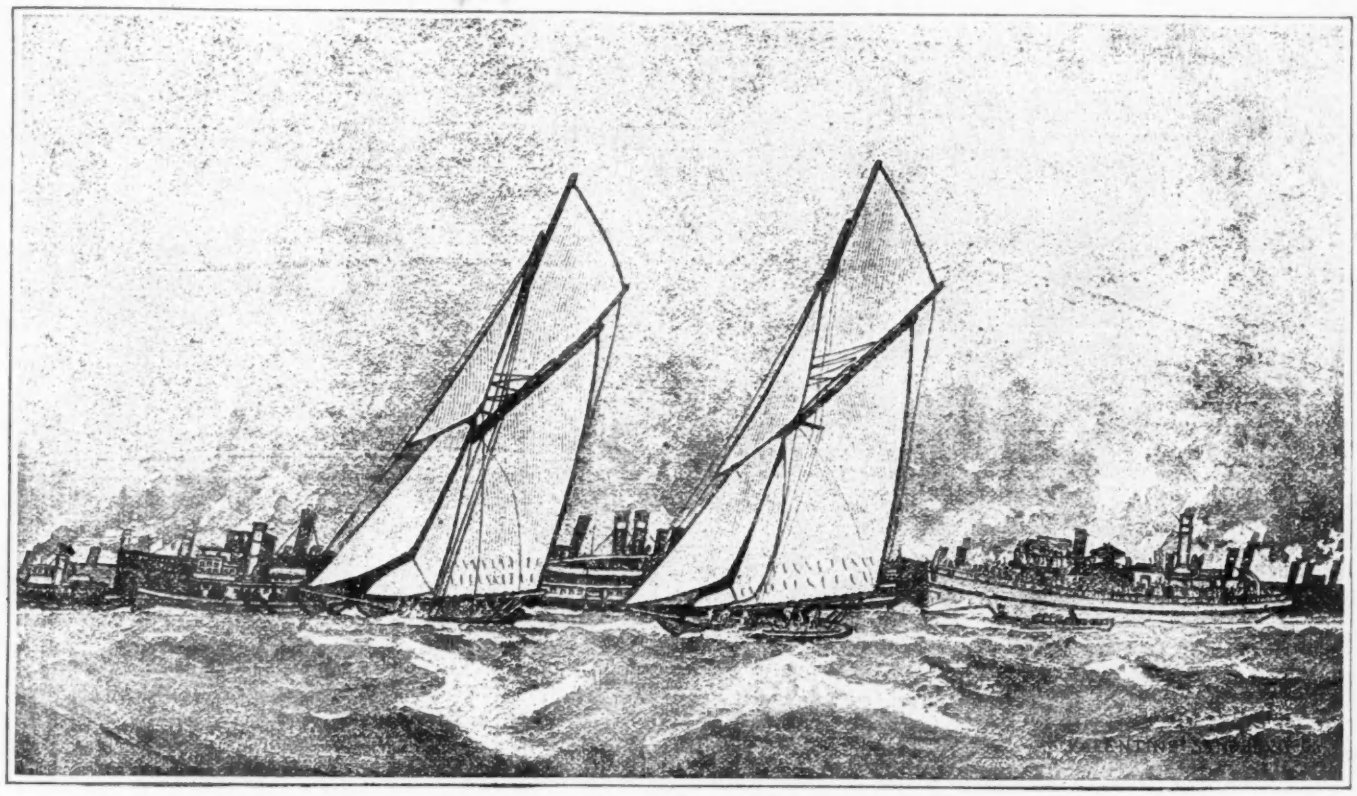

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SAVES THE NERVES

VANITY FAIR

A hundred or so of Vanity Fair's friends have very kindly written to congratulate us on an anniversary. Here are some random paragraphs from a few of the letters. You will find many more of them in Vanity Fair's September number.

"I congratulate Vanity Fair on being so superior and so sophisticated. Evidently it is printed for persons who prefer orchids to tube-roses, know more about polo than croquet, and learn to do the latest dance about a month before the dance becomes popular. We are accumulating a few knowing and discriminating people in each community, and I can see them going after Vanity Fair."

—GEORGE ADE

"I feel that I ought to write you an amusing letter of congratulation, but how can I joke about Vanity Fair? Anything smart enough to wheedle twenty-five cents a month out of me is far too serious to joke about."

—IDA TARBELL

"To gain my complete approval, you must abandon your pernicious habit of printing, in a magazine addressed largely to women, articles that appeal to the brain. This is a wanton transgression of sacred tradition."

—JAMES L. FORD

"Dear Vanity Fair:—Many congratulations! You have printed three contributions from me, and are still going strong. I have killed older magazines with one."

—P. G. WODEHOUSE

"My congratulations to the prettiest magazine baby ever born in New York."

—WILL IRWIN

"It was the progressive pilgrim, if I remember rightly, who first side-stepped along the primrose paths of Vanity Fair. If the Vanity Fair created by Bunyan was as alluring as the Vanity Fair created by you, who shall blame the youthful pilgrim for stopping by the way? My compliments."

—JOAN SAWYER

"If ever a publication expressed New York, it is you. You are, to me, the supreme snob among magazines—a blasé, be-governessed, be-frilled little society brat of a paper. I suspect that you can already order your luncheon in French. I am always ashamed of myself for liking you so.

—JULIAN STREET

"Vanity Fair is a wonderful baby. Its second summer, strange to say, finds it sound and lively, and free from the usual perils of intestine war."

—JOSEPH H. CHOATE

"I read you; I laugh at you; I even wonder at you. But I refuse absolutely to take you seriously."

—OTTO T. BANNARD

"Judging from your paper, your birthday plans will miss their object, because Vanity Fair becomes a year younger each September."

—CHARLES FROHMAN

"Vanity Fair, the novel, has always been one of my favorites. I have read it as many as three times in one year. Vanity Fair, the magazine, is also one of my favorites, and I hope and expect to read it at least *twelve* times a year. I like its pleasant face, and its optimistic pages, its geniality and its infinite variety."

—JEANETTE L. GILDER

"To speak frankly, there is something of true style about Vanity Fair; something at once light, entertaining and well-bred. It makes a note in American journalism that I should very much miss."

—BLISS CARMAN

"Let me congratulate you on having successfully carried your lively infant through its dangerous infancy."

—BRANDER MATTHEWS

"I am happy to observe that your precocious youngster has already developed an intelligent and almost intemperate interest in American art."

—DANIEL CHESTER FRENCH

"Vanity Fair is admirable. I am proud to be represented in such a magazine. My sincere congratulations—you have all given it the breath of life."

—FREDERICK MacMONNIES

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